

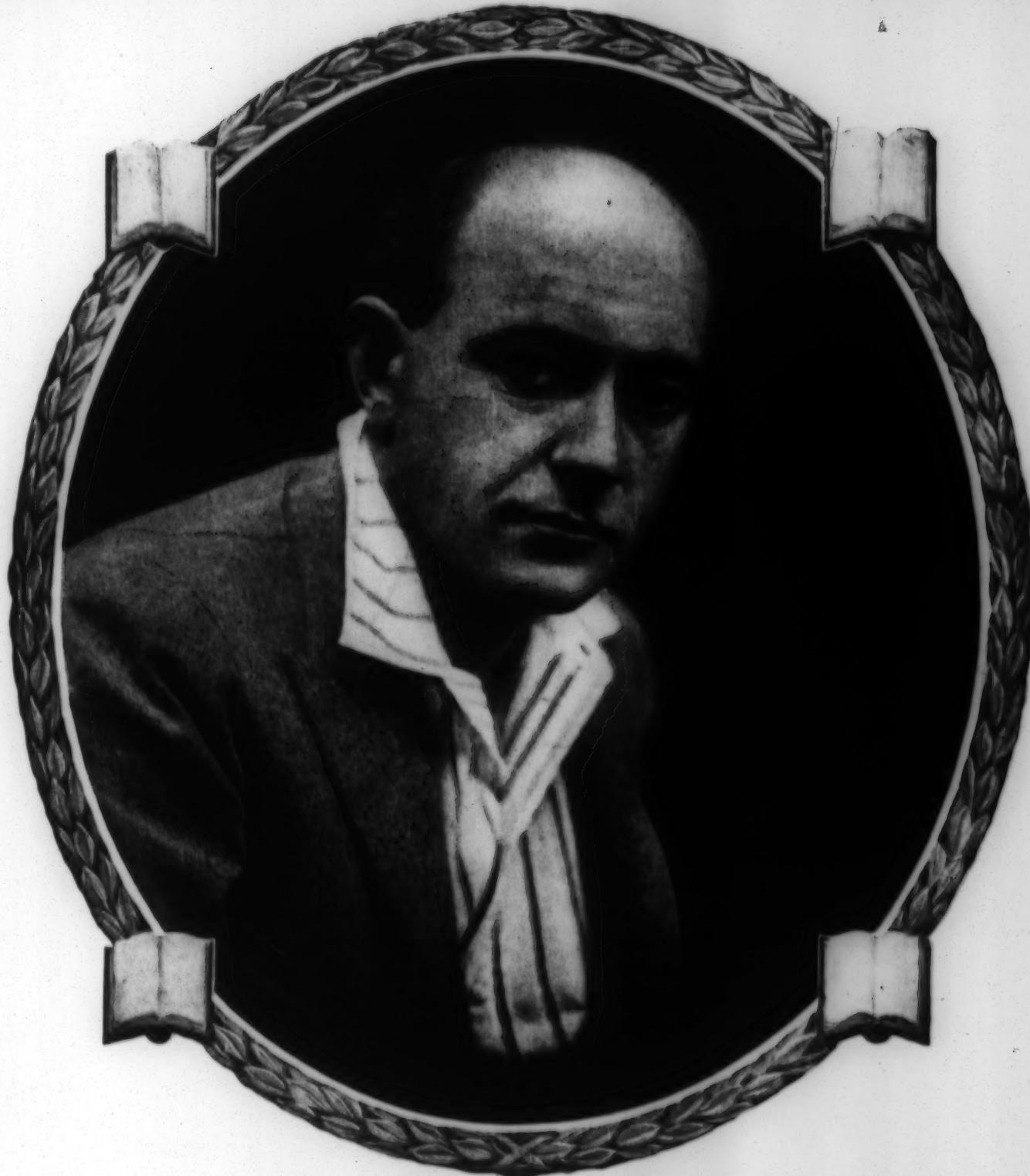
Leading Picture Men Answer Vital Questions

PRIVATE EDITION
OF THE
MOTION PICTURES

FEBRUARY 2, 1918

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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

NEW YORK, SATURDAY, FEBRUARY 2, 1918

No. 2041

DISCONTENT WITH STAR SYSTEM IS SHOWN IN STATEMENTS RECEIVED FROM PRODUCERS

Eight Questions Concerning Trade Conditions Bring Significant Comments from Motion Picture Men—Division of Opinion Regarding Advance in Admission Prices and Fifteen Cents Per Reel Tax—Opening of Legitimate Theaters for Photoplays Arouses Considerable Interest

After careful consideration The Mirror prepared eight questions bearing upon subjects which appeared to be uppermost in discussions of motion picture trade conditions. Perhaps some vital points, which will occur to others, have been overlooked; but at all events the questions brought forth many extremely interesting comments. For the benefit of Mirror readers, prominent producers and distributors have come out in the open and declared themselves. The numbers placed before the replies correspond with the questions in the accompanying box.

Answered By William Wright

1. Undoubtedly the salaries now being paid to motion picture stars are entirely too high. The result is that the producer is obliged to charge a rental which places an illegitimate burden on approximately 95 per cent. of the exhibitors. The remaining 5 per cent. absorb the high rental, and show a handsome profit because their big houses, with special musical features, enable them to charge above-the-average admission prices. This fact should not be lost sight of. One is misled in his judgment of existing conditions when he sees pictures only in Strands and Rialtos and considers them representative.

It is a great mistake that pictures exploiting high-priced stars are produced and rented without regard for the exhibitors' ability to pay. A man with a house costing from \$150,000 to \$200,000 and a man with a house costing from \$15,000 to \$20,000 pays exactly the same rental for pictures of the same date, despite the difference in seating capacity. Furthermore, the \$200,000 house may have a population of a million or more to draw from, while the \$20,000 house has from 20,000 to 50,000—hence the inequality.

In the last analysis the star is merely the picture's advertising medium. The producer paying the fancy salary will declare that it is a matter of drawing power—that pictures presenting this star net him a proportionate revenue and profit. With four possible exceptions, it is questionable whether the facts support such a contention. But for the purpose of discussion we will grant that his argument has foundation, and then consider whether it is good business.

The owner of the Detroit Baseball Club would undoubtedly tell you that if he lost Ty Cobb he would starve to death. No matter where Detroit stands in the pennant race, fans turn out at home and on the road, drawn by this famous athlete. But now suppose something happened to Cobb which elimi-

nated him; suppose the Detroit manager built up a team of athletes who played such a superior brand of ball that the team as a whole had class. Such a team, without Cobb, would be a better drawing card than an inferior team with him.

To continue the parallel of other branches of the amusement business—the best show on Broadway that I saw last year, "Turn to the Right," and the best one I have seen so far this season, "The Tailor Made Man," have been sensational hits, drawing capacity houses, and neither has a star. Grant Mitchell, a splendid performer, is the featured player in the latter play, but although I may be classed with the average theatergoers. I must confess that I did not know he was in the cast until I entered the theater—drawn there by the good reports of the show.

Although these analogies may at first appear to be digressions from the subject of the star system in pictures, the conclusion to be drawn therefrom should be apparent. Just as the star system has waned in the show business, so is it bound to wane in pictures. And the moment that a producer comes forward, concentrating his money and effort on pictures of superior quality, irrespective of who is cast in them—so long as the players are artists who give brilliant and distinguished performances—that very moment will such a producer take the lead. And at that time the producer who is paying out a salary of, say \$500,000 a year to one individual, will have had three things impressed upon him: first, that it is unnecessary; second, that \$500,000 is a nice little item to have transferred from the debit to the credit side of the ledger; and, third, that he will have to step lively to offer anything like competition to the producer who does not depend on stars and does not have to pass \$500,000 salaries on to the exhibitors.

So confident am I of this producer's advent, that I suggest to the doubtful that they paste this forecast in their hats.

2. I do not favor increased admission prices generally. This matter should adjust itself. The motion picture business was established by admission prices of 5 and 10 cents. The 95 per cent. of exhibitors who represent the industry should have a minimum price of 10 cents, which enables them to cater to and obtain the enormous "drop-in" patronage—those who intend to stay only a limited time.

3. Overproduction, unbusiness-like and often unfair competition have caused, and are causing, the industry unmeasured trouble. I do not believe an alli-

ance among producers would remedy the evil, but distributors should get together and materially reduce the overhead cost of distribution, which is enormous.

4. The coming year must bring a reduction in the number of pictures produced, for the reason that foolish people will eventually stop putting up money for the production of pictures that are not ultimately sold or rented at a profit.

5. I most certainly favor the 15 cents per reel tax under existing conditions.

If a man is going to stay in business he must sell his goods for more than they cost. At the time the quarter of a cent and half cent film taxes went into effect, the majority of producers, I am informed, were either losing money or just barely clearing their expenses. This film tax was an added burden that had to be borne by some one, and the only way for the average producer to clear himself was to pass it on. If he had not done so, I believe various producers would have been obliged to suspend.

6. Information coming to me denotes a marked decline in the number of picture theaters. I learn daily from various parts of the country of the closing of houses.

7. Cities having legitimate theaters now closed on account of the decline in the road business, almost invariably have sufficient picture houses. To open these legitimate theaters with pictures at a low scale of prices, made possible by the large seating capacity, would undoubtedly cause business at the regular picture theaters to fall off. Just at this time when the exhibitor is distressed by the tax and prohibitive rentals, it certainly will do him no good if these large theaters become picture houses. I, therefore, do not favor the proposition.

8. All feature pictures should run a week in the large cities, and in small towns probably a day, the length of run to be determined by the population to be drawn from.

Answered By Albert E. Smith

1. I think every star should be paid what he or she is worth, but my analysis of the moving picture star is a person endowed with a certain amount of good looks and a certain amount of talent, plus a large amount of advertising.

History records that success usually comes only after years of hard work and study even when backed up by talent and genius, and I am unable to conceive how a girl in her teens can, in a matter of months—or a man who for years has drawn a salary of hundreds can over night, so to speak—become worth hundreds of thousands of dollars.

I know by mixing soap and sand and giving it a name you can by spending large amounts in advertising create a sale for that name, and in my opinion it is the advertising of stars that creates the demand much more than their own popularity.

When producers refrain from attempting to steal from their competitors the results of money spent in big advertising campaigns, then I think the time will come when stars will be paid more nearly what they are really worth.

2. The picture has always been considered the poor man's amusement, and while in the old days of 5 and 10-cent admissions, one, two, and three-reel subjects were only costing producers approximately \$1,000 per reel, I think, notwithstanding the fact that production has gone up to the tens and hundreds of thousands we should endeavor to keep this wonderful form of entertainment within the reach of all.

3. Central bureaus for the engagement of talent and the adjustment of differences between the producers and stars would not alone prevent the breaking of contracts, but would also prevent foolish competition among producers which lead to the prohibitive salaries paid certain favored stars, which load is breaking the backs of the whole industry to-day.

4. As long as the fairy tale exists of the mythological millions that are made in profits by all producers in the moving

(Continued on page 14)

QUESTIONS ASKED AND ANSWERED

1—Do you believe producers should make a consistent effort to reduce the salaries of stars?

2—Do you favor increased admission prices?

3—Do you believe the industry would benefit by more alliances among producers and less competition?

4—Do you believe that the coming year will bring a reduction in the number of pictures made?

5—Do you favor the 15 cents per reel tax?

6—Do you note any marked decline in business since the admission tax went into effect?

7—Do you regard legitimate theaters (now dark because the road show business is practically dead) as a market worth cultivating?

8—What do you believe should be the minimum run of feature pictures in large houses?

MANAGERS ADJUST THEMSELVES TO SITUATION CREATED BY FUEL ORDER

Theatrical Men See in Garfield Holidays Opportunity to Recoup Losses of Early Season—Matinees Far More Profitable Than Tuesday Evenings Under Old System—Salaries Not To Be Reduced—Confusion Over Resolution to President Wilson Settled

With that facility that has characterized their efforts in the past to meet emergency situations, the theatrical managers have adjusted themselves to the new theater closing order of the Federal Fuel Administrator. The confusion that resulted over extra matinee performances on the first Garfieldian Monday has now subsided and all managers are now operating their various enterprises in comparative harmony. All the theaters and motion picture houses, with one or two exceptions, are playing Monday matinees, which take the place of the now forbidden Tuesday evening performances. The number of presentations a week are thus kept up to the standard that prevailed before the drastic order went into effect, thereby preventing managers from instituting a reduction of salaries as was threatened by the prospect of the loss of a day's receipts.

No Depression Apparent

No atmosphere of gloom or depression is apparent in the amusement world. On the contrary, several managers profess to see in the institution of the ten holidays an opportunity to recoup the losses that have been piling up since the transportation conditions became so badly tangled throughout the country as to prevent them from operating their road enterprises with any degree of success.

The first two Garfieldian holidays, so far as matinee performances are concerned, have proved a bonanza for the managers and proprietors of amusement attractions. The crowds of the spectators are not only of genuine holiday dimensions but they seem actually to be characterized by something of the holiday spirit. A walk along Broadway at two o'clock on the past two Mondays might have given one the impression that a festive holiday of some kind was being celebrated rather than one that was brought about by an act of the Government to prevent what might have proved national disaster.

Matinee Crowds Besiege Theaters

The crowds that besieged the box offices of the theaters justified to a great measure the contentions of the managers that amusement places should be permitted to remain open on Mondays and to close on Tuesdays instead. On the first Monday matinee performances were given in all the vaudeville, motion picture and burlesque houses, the Hippodrome, the Greenwich Village Theater and in seven of the Shubert houses. The Shuberts did not hold the resolution of the United Managers' Protective Association not to give an extra afternoon performance on Jan. 21 as binding on them, and their decision to present attractions in certain of their theaters proved highly profitable.

That there was a great misunderstanding in the theatrical world over the first holiday matinee was proved by the fact that the resolution of the managers' association threatened one day to disrupt the organization. The resolution was the subject of a statement issued by Marc Klaw, president of the Association. Replying to the managers who charged that the action taken had been "high-handed," Mr. Klaw said:

"There was nothing high-handed about the resolution. As amended by a gentleman representing the burlesque interests, it read that it was the sense of the meeting, as a mark of respect for the five-day limit originally set by Dr. Garfield, that we do not take advantage of this privilege for an extra performance until next Monday. Now there is nothing mandatory about that and nothing compulsory, as I stated from the chair. Ample time was given for discussion and when the vote was put it was unanimously carried. It is just the old story of not voting and criticising those who do."

Monday Night Patronage Disappoints

The Monday evening performances, in the matter of patronage, have not come up to expectations. That part of the public which is thrown out of work because of the holiday seems to prefer entertainment in the afternoon, and the evening performances are restricted in the main to the regular patrons of the theaters. Indeed, the attendance at most of the playhouses on the last two Monday evenings has been only a little larger than that which prevailed in the past on Mondays, a night which was invariably the poorest from a financial standpoint and when the free list was mainly in operation.

However, the heavy business of Monday afternoons counterbalances the light attendance of Monday nights and the closing of the theaters on Tuesdays, and the managers believe, as a result, that the Garfield order, so far as it affects them, will benefit amusement financially.

President Wilson Replies to Klaw

Marc Klaw received from President Wilson the following letter in reply to a telegram sent the President thanking him for the modification of the Garfield order permitting the theaters to remain open on Monday and close on Tuesdays.

My Dear Mr. Klaw:

Thank you for your telegram. It was a very small thing I did and you may be sure I did it with a great deal of pleasure. I was happy to find that it was possible.

Sincerely yours,
WOODROW WILSON.

Salaries Not to Be Reduced

While the extra matinee given by all the legitimate theaters brings the number of weekly performances to eight, vaudeville, motion picture and burlesque houses will continue to lose two performances weekly as the result of the closing order. These circumstances brought up the question of reducing salaries, and a meeting of the Vaudeville Managers' Protective Association was held last week in its headquarters in the Columbia Theater Building to discuss the situation. It was decided by unanimous vote that full pay would be given to all employees. This included actors, house employees, stage hands and musicians. The meeting was attended by representatives of high class vaudeville, burlesque and motion picture houses and the legitimate theaters controlled by the Shuberts.

Telegrams were, thereupon, sent to all houses controlled by the Association and its allies in the States affected by the closing order, instructing them to pay salaries in full. The Shuberts, in a later statement, announced that their decision to pay all employees in full was made independent of the action of any organization, and that "no organization, either the producing managers or the Vaudeville Managers' Association, has any authority to speak for them on any subject, at any time."

It is improbable that Broadway managers will reduce salaries. No action in this respect has been taken as yet, either singly or concerted, but it is believed that the managers can make up for the loss of Tuesday nights by the receipts of Monday afternoon. Only one legitimate theater, the Hippodrome, is unable to make up for its Tuesday matinee and night performances, and it is possible that the salaries of its 1,000 employees may be cut one-sixth.

Motion picture producers, so far as can be learned, will not reduce salaries, even though the studios and offices close Monday. The cabarets will probably keep their employees on full pay also, because they expect to attract enough food patrons on Monday afternoon and night to make up for any loss in liquor trade on the Garfield holiday and the slight attendance, because of the theater closings, on Tuesdays.

All Amusements Closed on Tuesday

All places of amusement are closed on Tuesday, and Broadway on that night is a Black, Solemn Way. A few theater box offices are kept open on Tuesday afternoon for the accommodation of patrons who desire tickets for future performances, but the treasurers have to wear overcoats and mufflers since fuel cannot be used in any form.

Only one exemption has been made in the matter of Tuesday entertainments. By consent of the Government Fuel Administrator, the Metropolitan Opera Company will continue its performances on alternate Tuesday nights at the Academy of Music in Brooklyn. The bars will not be lowered, however, in any other case, it is learned, and Tuesdays will represent to the amusement world until the middle of March a workless—but not a restless—day. Indeed, there will be nothing to do but rest and most of us will concede that Broadway needs a rest.

"BABY MINE" IN NEW FORM

Musical Version of Mayo Farce to Open
New Selwyn Theater

"Rock-a-Bye-Baby," a musical version of Margaret Mayo's farce, "Baby Mine," will be put into rehearsal by Selwyn and Company in a few weeks, and probably will be the opening attraction at the new Selwyn Theater in Forty-second Street, some time in March. The music of the new piece is by Jerome Kern, and the adaptation of Miss Mayo's play has been made by Edgar Allan Woolf.

"PALS FIRST" FOR FRANCE

The producing rights of "Pals First" for France have been acquired through Oscar Osso, agent for the French Society of Authors. Jean Coquelin, son of the famous Coquelin, will play the part created here by Thomas Wise.



White, N. Y.

CO-STARS AGAIN
Thomas A. Wise and William Courtenay Have Another Successful Partnership in "General Post."

TAX OF \$12,000

MORE ON TICKETS

Theaters to Pay Government Additional Sum Through Misinterpretation of Law

The Government is to collect an additional \$12,000 from the sale of theater tickets in New York for November and many other thousands for the months following as the result of an error in the interpretation of the theater war tax by managers.

An agent of the Internal Revenue Department has been conducting an investigation for two weeks, and managers, who, through confusion as to the exact meaning of the war revenue law, have given returnable tickets to various agencies will be taxed according to the price at which the ticket is sold by the ticket broker instead of the box-office price.

Agencies and brokers who buy outright are not affected—only the managers who sell tickets through an accredited agent, who has the privilege of returning to the box-office the tickets that are unsold up to a given time.

The tax is not to be based altogether on the box-office price of the ticket. If a hotel agency or a broker takes one hundred tickets from a theater and sells fifty or any given number for \$2.50 the manager must pay a tax of five cents on the fifty cent premium charged for the ticket when it is sold at that figure at the agency. Inasmuch as the broker can return the unsold tickets and does not buy them outright makes him, according to the Internal Revenue Department, the agent of the manager, who is to be taxed on the premium price instead of the box-office price.

MANY NEW PLAYS GIVEN

Four new attractions were presented in New York theaters last Monday night. The list includes "Josephine," Hermann Bahr's comedy, in which Arnold Daly and Virginia Harned are appearing, at the Knickerbocker Theater; Emily Stevens in "The Madonna of the Future," a comedy by Alan Dale, at the Broadhurst; "Success," a comedy by Adelaide Leitzbach and Theodore Lieber, Jr., in which Brandon Tynan is starring, at the Harris, and "Girl o' Mine," a musical comedy, at the Bijou.

A new comedy by the Hattons, entitled "The Indestructible Wife," was presented at the Hudson Theater on Wednesday night. All of these plays will be reviewed in the next issue of THE MIRROR.

**WANT HOUSES OPEN
LINCOLN HOLIDAY**
**Managers' Association Will Ask
for Special Dispensation on
Tuesday, Feb. 12**

Theatrical managers are giving much concern to the fact that Lincoln's Birthday, February 12, falls this year on Tuesday, the week-day on which all amusements are closed by order of the Government Fuel Administrator. As this national holiday has always been one of the most profitable days in the entire season, from the standpoint of theater patronage, the managers, through their organization, the United-Managers' Protective Association and its attorney, Ligon Johnson, are going to ask Fuel Administrator Garfield to allow the theaters all over the country to remain open on Tuesday, Feb. 12, and close on Wednesday of that week, so that the holiday crowds may be accommodated.

The Tuesday closing does not conflict with national holidays in other weeks. Washington's Birthday, Feb. 22, falls on Friday, and while extra matines will be given on this day it is not expected that the box-office receipts will be as large as in former years, as the Garfield Tuesday holiday will take care of most of the theatergoing crowds.

MUSICAL PLAYS COMING
**"The Love Mill" and "Follow the Girl"
to be Given Shortly**

"The Love Mill" will begin its New York engagement at the Forty-eighth Street Theater on the night of Thursday, Feb. 7. This is a musical piece by Alfred Francis and Earl Carroll, and the company will include George Sidney, Harry Tighe, Victor Morley, Al Roberta, Emilie Lea, Jeanette Lowrie and Louise Kelly.

The attraction to follow "Over the Top" at the Forty-fourth Street Roof Theater will be a musical comedy called "Follow the Girl," the book and lyrics of which are by Henry Blossom and the music by Zel Parenteau. A trial performance will be given in Providence this week. The cast includes Margaret Romaine, Mercedes Lorenze, Mabel Stanton, Ernestine Myres, Jobyna Howland, Walter Catlett, Harry Fender, William Danforth, Duddy Douglas, Robert O'Connor, Burt Sawyer, G. L. Bickel and Edward Favor. "Follow the Girl" was acquired from Hitchcock and Goetz.

PUBLICATION DATE CHANGED

Beginning with the issue dated February 9th (the next issue) DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE will be published in New York Monday instead of Wednesday of each week.

TO ADVERTISERS

The cover form closes Tuesday 5 P.M. Other advertising forms close Friday noon. When proof is to be shown, copy must be in hand one day earlier.

TO CONTRIBUTORS AND CORRESPONDENTS

All editorial matter, including reports from correspondents, should reach THE MIRROR office Thursday morning.

**ACTORS PLAN TO MAKE PUBLIC
DELINQUENT CORPORATIONS**

**Blacklist To Be Established Shortly of Firms Which Neglect
To Pay Salaries**

The establishment of a blacklist of delinquent corporations and personal incorporators is a step which has practically been decided upon by actors and actresses. Various players, through their organization, the Actors' Equity Association, have long considered the advisability of correcting certain conditions that have brought great distress and embarrassment, and the condition presented by corporations and personal incorporators who are delinquent in paying salaries to their employees is one of the first to receive attention. It is the plan to make public the names of such firms for the information of all actors who desire information regarding their financial liability.

The blacklist proposal is now under favorable consideration by the Council of the Actors' Equity Association, and will probably be established in the near future. It is the intention of officials of the Equity society that their organization should represent to actors what Dun's and Bradstreet's are to business men.

Actors have been advised to refuse to accept engagements from concerns that are marked as heavy delinquents on the records of the Equity Association. Only radical steps, it is believed, can bring the theatrical business to a level of responsible dealings.

**NEW PLAY AT THE HUDSON
Brady Presents "The Indestructible
Wife," a Comedy by the Hattons**

William A. Brady produced "The Indestructible Wife," a new comedy in three acts by Frederic and Mrs. Fanny Locke Hatton, at the Hudson Theater last Wednesday night. The play was recently acted out of town by Grace George, but the title role is being played here by Minna Gombel. Others in the cast include Lionel Atwill, Howard Kyle, Jane Houston, Clay Clement, Norah Lamison, Frederick Esmelton, Esther Howard, John Cromwell, Ronald Byram and Edward Le Duc. A review of the play will appear in next week's MIRROR.

DRAWS AT THE CENTURY

The first week's receipts of "Chu Chin Chow" at the Century Theater fully justifies the management's decision to move it from the Manhattan Opera House, where it has been resident for some months. In taking over the Century, Elliott, Comstock and Gest have affected a change in prices at the Century that will undoubtedly have a greater appeal to the general public than those prevailing during the regime of other managers, and the lower rates will contribute to the longevity of the Chinese spectacle in New York.

The rapid scenic manipulation that is possible with the advanced equipment used at the Century and the use of the revolving stage has done away with a number of waits that could not be avoided at the Manhattan, and the production progresses with more dispatch.

"OH, LADY, LADY!" AT PRINCESS

"Oh, Lady, Lady!" another musical show, by Guy Bolton, P. G. Wodehouse, and Jerome Kern, will begin its engagement at the Princess Theater on Friday night of this week. Among those in the cast are Vivienne Segal, Carl Randall, Carroll McComas, Margaret Rale, Edward Abeles, Florence Shirley, Constance Binney, Harry C. Browne, and Reginald Mason.



AVIATION'S ARTFUL AID
Edith Day Plays a Leading Role in "Going Up" with Conspicuous Success

CLYDE FITCH ART SALE

**Actors' Fund to Benefit by Disposal of
Late Dramatist's Collection**

Clyde Fitch's art collection is to be sold for the benefit of the Actors' Fund. The sale has been announced to take place in the American Art Galleries, starting on Feb. 5, and the Actors' Fund, a charity dear to the author, is to receive the proceeds, in accordance with a wish expressed to his mother, Mrs. William G. Fitch, just before his death.

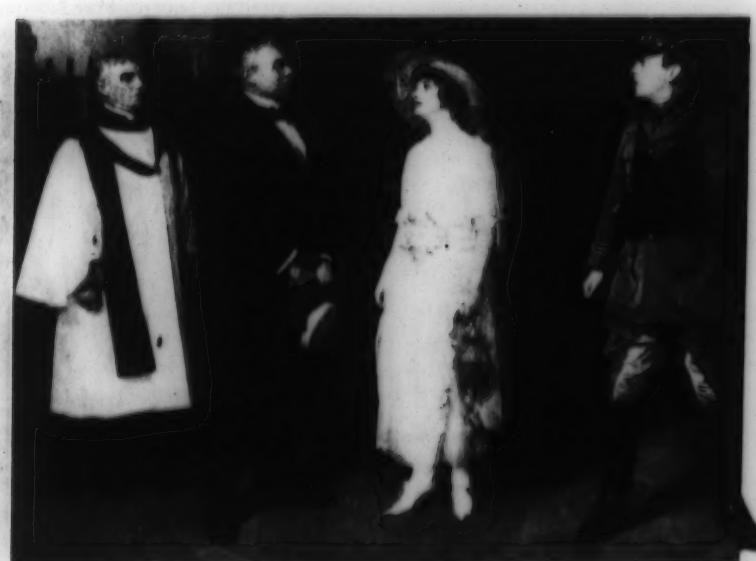
Mr. Fitch was a collector in many lines and the entire contents of his home will be in the sale. It includes beautiful china, silverware of interesting character, bronzes, brasses, miniatures, antique watches, pendants, twenty-one original drawings by Angelica Kauffman, among others. There are old prints and decorative paintings, with silks, laces, and embroideries, French and Italian furniture, tapestry panels and rings, including a large library of modern books.

NEW NORWORTH OPENS

The new Norworth Theater opened its doors last Monday afternoon with "Odds and Ends of 1917," late of the Bijou, as the attraction. The new house is in Forty-eighth Street, west of the Playhouse, and takes its name from Jack Norworth, who is now theater manager as well as actor, author and producer.

The Norworth, an unusually comfortable theater, is finished in blue and oak, with here and there a panel of gold. The seating capacity is a little more than five hundred.

The "Norworth Revue" continues in practically the same form in which it was presented at the Bijou, with Norworth, Lillian Lorraine and Harry Watson as the mainstays of a highly agreeable entertainment.



CIVILIAN AND SOLDIER ARE RIVALS IN LOVE

Both Frederick Perry and William J. Kelly seek the hand of Elizabeth Risdon in "Seven Days Leave." Frank Jameson is the clerical onlooker

ESTABLISHED JANUARY 4, 1879



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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

ALL TOGETHER FOR ONE PURPOSE

THE motion picture industry, including every branch, has pronounced itself in favor of expositions. Through the National Association and the Motion Picture Exhibitors' League it has pledged itself to the support of displays devised to entertain and instruct the public.

One of these expositions will be in Boston in July, another—wisely postponed on account of unfavorable conditions—is scheduled for New York in October.

They are intended to be representative of the industry as a whole and every concern that has subscribed to the policies of the association and the League is obligated to contribute to their success. In the past there has been a tendency to allow a few to carry the burden while others hang back and reap the publicity profits. There are encouraging indications that an energetic Exposition committee is dispelling this apathy and that the coming shows will meet with whole-hearted, enthusiastic, unanimous support.

That is what is needed to blow away the clouds of pessimism and doubt that hang over a strong and fundamentally healthy business.

ANOTHER NIGHT MIGHT SERVE

NOBODY knows what plans lurk in the theatrical situation of New York on the question of closing one night of the week. Although the last edict named Tuesday night, and it was so observed, there is a sneaking suspicion that the order may be changed before the conservation season has run its course, or that the general shutdown will be changed to Saturday instead of Monday. There are reasons for thinking such a shift would be the better.

The change would not call for the closing of the playhouse on Saturday nights, for the same reason that the closing was moved from Monday night to Tuesday night. Such a change would give theatergoers a rest from their wanderings and absence from business during the day. The conservation of light and heat would be the same as it would be on Tuesday night.

Why not ask Mr. TUMULTY to suggest this to the White House?

"If 'twere done, 'twere well 'twere done quickly," according to MACBETH.

CENSORS WHO DO NOT CENSE

PERHAPS you saw "Karen," a play written by HJALMAR BERGSTROM. When he tried to produce it in Denmark ten years ago he failed because the censor to whom it was submitted did not pass upon it favorably for the reason that he (the censor) "failed to understand it." That was the excuse he made to the author.

The censor made a mistake in this case. But he was not the only censor who failed to understand what he read. He was one, however, who confessed. Other censors there have been, and some of them are still in the business, who did not understand what the authors had written, but who, nevertheless, passed plays which never should have been produced.

Failing to understand what the playwright has written is not uncommon with those who are called upon to give an opinion. The same is true of some of our critics, and yet, as subsequent trials proved, some plays not understandable from the critics' viewpoint have succeeded. There is one way, and only one way, to test a play—to satisfy the public that sees it. Paradoxical as it appears, a playgoer may be satisfied with a play and yet not understand it. It would seem that a simple way out of the trouble would be, where the censor does not understand the play he reads, to call in the author and get his diagram.

WHY BE HYSTERICAL?

THE MIRROR last week asked the Government, Why be so Serious? This week it asks a certain class of the American population, Why be Hysterical? One of this class in a morning newspaper of this city is dangerously near an attack of St. Vitus' fox-trot. He fears that the closing of theaters in New York will bring on a state of immorality that will endanger the community.

Rot, or bosh, or both! The Government has not enforced the closing order it has for the purpose of making people holy or otherwise. If those who are accustomed to going to the play find the doors shut, that is no reason why they should go foraging in the slums. If they do, it is the business of the police to shut the slums. Besides, because a man can't go to a theater is no excuse for going to the devil. If he does, that is the man's own business until the police interfere.

There are other places in New York where one may pass one's time when there are no open places of amusement. If one has a home it won't hurt such a one to stay there one night in the week. If one is homeless, there are lectures, art galleries and libraries. We do not understand that Dr. GARFIELD has placed an embargo on these. The situation is sufficiently serious without making it ludicrous. There are still five nights in the week left in which to see the play. It will benefit the class in question to stay still one night in the week. If managers have to submit to the situation, playgoers can do likewise.

CONCERNING "AN OLD EXHIBITOR"

NOT many men long engaged in motion picture pursuits are writing for trade journals. More of the editorial pages

are filled by newcomers, who, of necessity, lack the perspective gained only through having been an actual part of the business during its various stages.

"An Old Exhibitor," who contributes regularly to THE MIRROR, is an old timer, familiar with the career of every prominent man in the industry. His record as a prophet appears on other pages.

PRICES LOWERED BY K & E IN LOUISVILLE

Wartime Scale at Macauley's—
Public Attends In Larger
Numbers Than Usual

LOUISVILLE, Ky. (Special).—As part of a campaign to combat theatrical opposition and as part of a plan to meet immediate emergency conditions, Klaw and Erlanger have established a \$1.50 scale at Macauley's Theater, the playhouse in this city which they control. The K & E musical production, "Miss Springtime," played an engagement here last week at prices ranging from 50 cents to \$1.50, and the public received the innovation with strong approbation, attending the performances in larger numbers than at any other time during the season. No other musical play of such magnitude has appeared here before under the two-dollar scale.

The institution by Klaw and Erlanger of a war-time scale of prices at Macauley's is said to be part of a country-wide plan to take advantage of the policy of economy which the public is practicing at present. This firm has introduced a \$1.50 scale in their Buffalo theater and their houses in other cities are in line for a reduction in the box office prices.

ACTORS' FUND BENEFIT

The annual benefit in behalf of the Actors' Fund of America has been fixed by President Daniel Frohman for Friday afternoon, March 1. By arrangement with Morris Gest, it will take place at the Century Theater. A number of special dramatic novelties are being prepared for the event, and a number of eminent stage stars will participate in the performance.

SOTHERN AND AMES IN FRANCE

E. H. Sothern and Winthrop Ames have arrived in France, according to a cable dispatch from Paris. They purpose to ascertain whether it is practicable for the Young Men's Christian Association to provide theatrical productions by traveling companies for the soldiers in the American training camps.

TO GIVE "LITTLE SHEPHERD"

Eugene Walter's dramatization of the John Fox, Jr., novel, "The Little Shepherd of Kingdom Come," is about to be put into rehearsal under the direction of the Shuberts. The play will be seen in New York next month.



SERENADING A BABY VAMPIRE
Gregory Kelly and Nell Martin appear as
love-struck youths in "Seventeen" at the
Booth

HEARD ON THE RIALTO

Arthur Hopkins has revived the custom of presenting an "after-piece" to the performance of a full-length play, a custom which flourished most successfully in the days of Charles Frohman. The one-act play at the Plymouth, which is by Percival Knight and bears the name of "A Trench Fantasy," is of an unusual nature, and its production helps to sustain Mr. Hopkins' reputation of being Broadway's most persistent seeker of novelty.

The Garfieldian holidays are proving in the matter of theater attendance all that the managers predicted. During the conference with President Wilson, after the original edict of the Fuel Administrator had been issued, the theater managers asserted that the psychology of the situation demanded that the thousands of idle workers on Mondays be given an opportunity to entertain themselves. They won their point, as the change in the Garfield order showed. And the box-offices of the theaters along Broadway report far greater patronage on Monday afternoons than ever prevailed on Tuesday nights under the old policy.

Upon the recent production in London of "The Inca of Jerusalem," Shaw's brief satire, directed at the German Emperor, A. B. Walkley in the *Times* ignored the supposed anonymity of the author and in his review made these observations in regard to his playwriting friend:—"He talked a good deal of sound sense, he talked a good deal of shrewd wit, he talked a good deal of mere commonplace, he talked a good deal of mere nonsense, and he never seemed to know which he was talking."

The presentation of "Seventeen" at the Booth emphasized again the difference between the Tarkington who writes for the printed page and the Tarkington who writes for the stage. "Seventeen," in its dramatization, bears evidence of having been taken completely from the book, so far as dialogue is concerned, and the result is that refreshing and spontaneous humor, that sound philosophy, that delightful naturalness which we have come to associate with Tarkington's novels. His works written expressly for the stage lack these virtues. They seem for the most part forced and artificial.

The author, however, puts up an interesting defense. He has stated that if there is a suggestion of artificiality in his plays it is because he is writing for artificial actors. Let some manager, now, engage an actor who is convincingly real and natural and apply to Tarkington for a vehicle. Then upon the presentation of the star and play the controversy will be settled once and for all.

Press agents are coming into their literary own more and more this season. Only recently four well-known publicity men collaborated upon a book in which the hopes and aspirations of Broadway are set forth. Now comes an acknowledgment in the Boston *Traveler* of the literary skill of William Bartlett Reynolds, who recently did the advance work for Ethel Barrymore in "The Lady of the Camellias" and who is now piloting "Rambler Rose" across the country. The *Traveler* reprints a part of a letter received from Philander Johnson, dramatic editor of the Washington *Star*, which is as follows:—"Have been pretty well pressed with duties—one of them being in the line of an effort to write about Miss Ethel Barrymore in a way that would hold its own in literary style with William Bartlett Reynolds's advance material."

"Pretty fine tribute," adds the *Traveler*, "coming from good old Philander, who has been delving into dramatic literature all his life and possesses a style so polished and so comprehensive a knowledge of the stage that his writings are unique in these degenerate days."

And, speaking of press agents, there is Walter J. Kingsley, who has caught the spirit of the times in the following little verse printed in the New York *Times*:

THE PLAYER'S PRAYER.

Now I lay me down to sleep,
I pray the Lord my route to keep;
Please save the shows from further harm
And keep the theaters nice and warm.

The Spanish company, which, appearing in "The Land of Joy," caught New York's fancy for over 100 performances at the Park and Knickerbocker Theaters, is not to be permitted to leave its conquests half completed. Klaw and Erlanger have assumed the management of the organization and will present it on an extended tour of the principal cities. "The Land of Joy," with its inspiring music by Valverde and its splendid company of Spanish dancers and singers—in this organization the dancers must be classified first—proved to be the real novelty of the season.

The Boston *Transcript* has a pertinent article in a recent issue upon the "fond and foolish mistake of more and more young players" to neglect other publics for New York. The article was inspired by the absence of Frances White and William Rock from the cast of "Hitchy-Koo" in Boston.

"Miss White and Mr. Rock," states the *Transcript*, "are of the increasing number of players to whom New York is the be-all and the end-all of theatrical fortune and luxurious existence until on some benignant day they decide to let the light of their talents penetrate the outer darkness of the other major cities of our theater. . . . But—and the but is not small—it is possible to be in vogue in New York and to be relatively little known to the average playgoer of even Boston and Chicago; to have to begin at the beginning to win a like interest and favor with these new and—as they become—desirable publics. The passing perversities in these matters of ephemera of the reviews matters little; but an actress of such quality and ambition as Miss Laurette Taylor might prudently and profitably consider whether New York is the circumference as well as the center of the American theater."



White, N. Y.

SERIOUS AND DIGNIFIED
Frank Tinney, now in the Winter Garden
revue, as he appears to the people of
Freeport, L. I.

CRITICS MUST BE FAIR

Court Rules Writings Must be Devoid of Malevolence

Setting forth the rights and limitations of critics, both literary and dramatic, for the first time, Supreme Court Justice Goff handed down last week a ruling of vast interest to the theatrical and writing world.

In the decision the justice declares there is nothing on the statute books to prevent a critic from employing even sarcasm and mordant ridicule in reviewing a public work so long as they are utilized within the bounds of propriety. The one precept the critic must follow, according to the Court, is that of fairness, and his writings must be utterly devoid of any hint of malevolence.

The ruling was made supplementary to the setting aside of the demurrer entered by the publishers of the Chicago Evening Post to a suit for \$50,000 brought against them by Alleyne Ireland, who claims he was libeled in the Post's criticism of his book, "Joseph Pulitzer, Reminiscences of a Secretary."

ETHEL BARRYMORE'S NEXT PLAY

Ethel Barrymore has begun rehearsals of a new comedy by R. C. Carton, entitled "The Off Chance," in which she will shortly appear at the Empire Theater. Performances of "The Lady of the Camellias" will continue while the new play is in preparation. Following "The Off Chance" Miss Barrymore will revive "Mid-Channel," and later will be seen in another new play and in revivals of "Captain Jinks" and "The School for Scandal."

AL JOLSON IN "SINBAD"

Al Jolson in "Sinbad" will be the next Winter Garden production. It will be a spectacular extravaganza, following in many respects the familiar narrative of Sir Richard Burton in the "Arabian Nights." The book is by Harold Atteridge, while Jolson and Sigmund Romberg contributed the music. "Sinbad" will be the twenty-third production staged at the Winter Garden.

TAKE OVER "THE LAND OF JOY"

Klaw and Erlanger have assumed the management of "The Land of Joy," which ended its engagement at the Knickerbocker Theater last Saturday night. Under their direction the production will be sent on a tour of the principal cities starting at the Montauk Theater, Brooklyn, where it opened a week's engagement last Monday.

NEW ATTRACTIONS FOR THEATERGOERS

"SEVENTEEN"

comedy in Four Acts. Dramatized by Hugh Stanislaus Strange and Stannard Means from Booth Tarkington's Novel of the Same Name. Produced by Stuart Walker, at the Booth Theater, Jan. 21.

Mr. Baxter
Gene Baxter
Mrs. Baxter
William Sylvanus
Johnnie Watson
May Parcher
Lola Pratt
Genes
Joe Bullitt
Mr. Parcher
George Crooper
Ethel Duke
Willie Banks
Mary Brooks
Lewis Medbury
Lillian Ross
Judith Lowry
Gregory Kelly
Neil Martin
Beatrice Maude
Ruth Gordon
George Gaul
Morgan Farley
Eugene Stockdale
Paul Kelly
Agnes Horton
Arthur Wells
Henrietta McDaniel

After a series of dramas and farces in which the note of sex has been dominant, it is indeed a refreshing experience to see a play in which the wholesomeness and unsophistication of young love are the sole expression. Such a work as Booth Tarkington's "Seventeen" was bound to find its way to the stage sooner or later; its characterization was too vital, its dialogue too reflective of the youthful spirit of gaiety, its picture of a tragic-comic period of life too sympathetically represented to permit it to collect the dust of library walls.

The presentation at the Booth not only places Stuart Walker among the really progressive producers who are willing to break new paths in the development of the American theater, but it gives new encouragement to those who hold the conviction that in Mr. Tarkington we possess a writer who is able to translate with fidelity and appreciation the spirit of American life for the entertainment as well as nationalistic education of his countrymen.

The "Seventeen" stories really represent a genre picture of small town life in America, in addition to portraying the hopes, and despairs and impulses of the most self-conscious and most misunderstood age of man. In their dramatization of certain episodes in the life of William Sylvanus Baxter, Messrs. Strange and Mears have done admirable work, not only in their selection of minor characters who would stand out as well contrasted, but in grouping together those incidents in the life of the chief figure which would throw the clearest light upon his nature and its development.

Young Baxter was a brooding, introspective lad who demanded sympathy and respect from his fellows as well as his elders. He read Dickens, and idealized a Dickens character. He was proud and well-mannered, but yet philosophically appreciative of the animalistic impulses which frequently govern youth. And he was hopelessly, pathetically in love.

Harrased by an all-seeing little sister by a father who lacked imagination, and by a colored servant of his household who would not take him seriously, it was not an easy matter for "Silly Bill" to give the full expression to his supposedly world-sweeping thoughts.

The play it is really a character study depicts him carrying out various plots to lay successful siege to the heart of an alluring flapper—Lola Pratt, from a vague and distant boarding school. A dress suit surreptitiously borrowed from the wardrobe of his father helps him materially in his campaign. Various scenes at his home and at the Parcher home, where she is a guest, show him in practically a monopolistic position—though we, who have been through the mill know differently. We have the impulse to in-

STAGEHANDS AND MUSICIANS SEEK EXTRA PAY FOR MONDAYS

Theater Employees Consider Matinee on Garfield Holiday Imposition Unless Paid for Services on That Evening

Representatives of the International Alliance of Theatrical Stage Employees and of the Musicians' Union met with a committee of the United Managers' Protective Association last week to consider the question of the payment of extra wages to theater employees for the additional matinee on Monday.

The stagehands and musicians told the managers they considered the extra matinee on Mondays an imposition on them unless they were paid for their services on that evening, and they declared they would hold out for the extra pay. The managers did not reply definitely to the proposition, but adjourned the session until a time when a final disposition of the matter will be made.

By virtue of the fact Fuel Administrator Garfield and President Wilson have seen fit to give the managers the

benefit of the holiday performance by permitting them to open on Mondays, the musicians and stagehands contended, they felt there was no reason to consider the extra Monday matinee as a trade for the loss of the Tuesday evening performance.

Rather, they insisted, the extra matinee was a distinct concession on the part of the Governmental officials and one for which the theatrical folk should be duly grateful. Wherefore, they concluded, they saw no reason to donate their services to the managers for the extra performance unless they were duly compensated therefor.

The managers replied they felt the loss of the Tuesday evening performance made up for the necessity for the stagehands and musicians working on Monday afternoons.

form Willie that Lola is a sublimely unconscious little flatterer, that her very fascinating fluffiness is but a symbol of her siren nature.

The lad does well, however, for a time through his possession of an awkward but sincere reserve, and then comes his disillusionment in the disclosure of Lola as a thoughtless and neglectful sweetheart. Will the blow leave a scar on his soul? That is the question that disturbs the sympathetic mother and discloses to the audience at the end the reality and poignancy of young love's disappointments.

Gregory Kelly made exceptionally vital the character of Willie. A deft and quiet comedy method has this young actor, and he can blend with it, if necessary, a convincing though somewhat studied pathos. Ruth Gordon's vivacity and truly charming voice made of Lola Pratt a quite irresistible baby vampire. George Gaul appeared to advantage as the darky, Genesis and Lillian Ross made conspicuously successful her characterization of the impish Jane.

WASHINGTON SQ. PLAYERS

Four One-Act Plays—"Suppressed Desires," a Comedy by George Cram Cook and Susan Glaspell; "The Sandbar Queen," a Comedy by George Cronyn; "Habit," a Comedy by Frank Dare; "The Beautiful Legend of Pokey," a Comedy by Philip Moeller. At the Comedy Theater, Jan. 23.

The Players: Clare Tree Major, Robert Strange, Marjorie Vennegut, Arthur E. Hohl, Eugene Lincoln, Edward Balzer, Abram Gillette, Jay Strong, Hugo Gillespie, Robert House, Helen Westley, Frederick Roland, Kate Morgan, and Vincenzo Toucette.

In the third subscription bill at the Comedy the last play of the program shall be first in the matter of success—and even the Washington Square Players recognize the value of success quite as much as George Cram Cook or the *Herald*.

All four of the short plays are of the unusual kind that characterizes the productions of this iconoclastic organization, but in only one of the efforts does the novelty take on a form that is genuinely entertaining. Philip Moeller, employing the formula of his earlier plays, sets down with a fine spirit of burlesque, the story-book affair between Pocahontas—the author re-christens her Pokey—and Captain John Smith.

As a play "Pokey" is hilarious. The grandmother of the Indian maid plans

the execution of the doughty Captain. Her eloquence is captivatingly amusing—her speeches are written in the meter of Hiawatha—but Powhatan refuses to take any interest in her proposal. Indeed, the soothing rhythm of the grandmother's plea puts him to sleep, and Pokey carries out her original intention of being the first really notable Indian huntress of the white man's heart.

The playlet was excellently acted, with Florence Enright as the heroine, Robert Strange as Captain Smith and Kate Morgan as the grandmother sharing the chief honors.

"Suppressed Desires," which was originally presented by the Provincetown Players last season, is based upon the conversion of a feminine psychoanalyst through her own subjection to the principles of her belief. While the idea of the story is familiar, the dialogue is bright and sharply pointed. Clare Tree Major appeared in the leading role.

"The Sandbar Queen," a "melodramatic comedy," dealt with a primitive woman whose curiosity and predatory aggressiveness led her to invade a houseboat on a Canadian river front wherein lived a lonely outcast. The man's defense against the vampire of the camps was utterly futile and his failure to find peace and security from all human contact emphasized anew Kipling's observation upon the character of the female of the species. Helen Westley and Arthur Hohl were the leading figures in this picturesque play.

"Habit," was concerned with the same idea that was basically the foundation of "The Deluge"—namely that habits can only be affected by great and sudden calamities. Robert Strange, Marjorie Vennegut and Clare Tree Major played well the leading roles.

MISS MATHISON AS PORTIA

Edith Wynne Mathison appeared as Portia in "The Merchant of Venice" at a special matinee performance of the comedy at the Cort Theater, Friday afternoon, Jan. 25. The production had an artistic quality that placed it above the usual Shakespearean representation. The stage settings consisted of a combination of draperies and hangings which brought out an effect of simplicity.

Miss Mathison acted the role of the famous feminist of Shakespeare with an excellent blend of coquetry, resourcefulness and charm, and in her reading shaded the meanings of the text with telling effect.



A CRISIS SETTLED
Fania Marinoff in "Karen" does not heed the importunities of Harold Meltzer

Albert Bruning was eloquently forceful as Shylock and Leonard Mudie gave a creditable performance of Bassanio. The cast also included Charles Rann Kennedy as the Duke of Venice, John S. O'Brien as Gratiano, William Raymond as Lorenzo, Percival Vivian as Launcelot Gobbo, Elsie Herndon Kearns as Jessica, Charles Webster as Antonio and C. H. Meredith, Louis George, Eric Snowden, St. Clair Bayfield, Margaret Gage and Adrienne Morrison.

The Shakespearean production of Miss Matthison and her company demonstrate that though the theatrical taste of the public may incline predominantly to musical revues and light comedies, actors avail themselves eagerly of the opportunity to help keep active the spirit of classic drama.

A TRENCH FANTASY

Arthur Hopkins added Percival Knight's one-act play, "A Trench Fantasy" as an after-piece to "The Gypsy Trail" at the Plymouth Theater last Thursday night. The play was originally produced at a recent Lambs' Gambol and Mr. Hopkins, who staged it for the private performance, believed that it possessed merits that would make it an appealing entertainment on Broadway, and accordingly arranged for its presentation at the Plymouth.

The playlet is a blend of grim realism and psychological fantasy concerning the celebration of Christmas Day in the trenches. A poilu, a Tommy and a Sammy are resting in their dug-out, talking of the incidents of war. Their conversation is interrupted by the spirits of Santa Claus and Death who alternately cheer and depress them. The welcome of the Yuletide saint is whole-hearted and sincere, whereas the visit of Death is tolerated because the soldiers know they cannot avoid his presence. They defy him, and though he is "weary, oh, so weary," he demonstrates the power of his constant watchfulness by snatching the mother of the American lad. A letter from home informs the "Sammy" of the sad news, but his sorrow is soon drowned out by the lusty voices of his companions as they sing "Pack up your troubles in your old kit bag, and smile, smile, smile." The spirit of the trenches reaches the Sammy, and the curtain falls as he is joining courageously in the chorus of the song.

The play is finely acted, with Roland Young as the poilu, Ernest Knight as the Tommy, and Ernest Glendinning as the American.

MERRY MOVIES AS REVEALED TO "AN OLD EXHIBITOR"

All Angles of the Business Described "Without Fear or Favor" and Often Prophetically—An Entertaining Analysis of the 1917 Findings of a Unique Department

BY "AN OLD EXHIBITOR"

THE possible stoppage of the Art Dramas program was hinted at in the first "Fear or Favor" to see the light of print. A director friend told the Department that he

Had had a chat with the Art Drama people about making some pictures for them, and was told:

A. That they never spent more than \$10,000 on a production, and had made many for \$7,000.

B. That their directors completed a production in from ten to fourteen days.

Therefore the handwriting on the wall for Art Dramas was only too plain, and indeed, the program ceased activities less than two months after this "Fear or Favor" disclosure. Along with the end of programs releasing cheap pictures, "Without Fear or Favor" warned makers of "smut" pictures to go easy. A producer advertised a picture that "Featured Miss Rae Tanzer," who had no picture reputation whatsoever, but had been mixed up in a New York scandal. The Old Exhibitor said:

If they are regular film men, making a permanent business out of the film business they will be glad I have spoken so plainly and will drop the project without further delay.

This picture was never put on the market. The breach between Benjamin B. Hampton and L. J. Selznick was prophesied in a single sentence:

Ooh, ooh! Lewis J. Hampton is not staying in!

Public announcement was subsequently made by Mr. Hampton that he would release the Rex Beach pictures (originally announced in the Selznick program) through the Goldwyn Distributing Corporation. The fallibility of any human like the Old Exhibitor was shown by an item in the same issue stating that it was doubtful if Constance Talmadge would develop into a special star "simply because she is her sister's sister." Miss Constance is now one of the Select Company's best patronized stars.

But "Without Fear or Favor" struck it right again with a Triangle prediction. It noted that:

The big question along Broadway is: Will Triangle survive its recent losses? She was built around Griffith, Ince, Sennett, Marsh, Arbuckle, Hart, Fairbanks and Barriscale. It is a fact that Triangle has suffered no great loss of business of late, but that may be due to the fact that the last of the "Triangle star" subjects are only just releasing. If the star loss means a booking loss to the company, it is not due to be felt for a couple of months anyway. Meanwhile, Sid. Lynch, by some regarded the most expert film exchange man in the country, is sawing a lot of wood—and there's H. O. Davis. Exchange efficiency, which means knowing your exhibitor, is linked to manufacturing efficiency, which consists of making good pictures but making them at a price the exhibitor can afford to pay.

The present high standing of Triangle can hardly, therefore, be a surprise to "An Old Exhibitor." Neither is the present call for economy in the studio an exact surprise to us, as the following paragraph from an early "Without Fear or Favor" indicates:

I predict that one of these days you will find general the Davis idea that the waster has no more place in the picture studio than in any other field of human activity.

While sounding the economy-in-production call ahead of time, the Department did not argue against occasional expensive productions that were "big" productions, and even believed that the

manufacturer had a right to release them outside his regular program. The announcement of Standard Pictures made us say that:

William Fox for a long while advertised that exhibitors could get all his stars on the regular Fox program, but what's this about Standard pictures? "William Fox is Standard Pictures," reads Fox's own official statement, and "Standard Pictures are now ready for trade showing through special representatives." Then all the Fox pictures are NOT available through the Fox Film Corporation program? We don't blame Mr. Fox. A manufacturer may easily have exceptionally sumptuous pictures that he can't afford to release in the regular service. But the laugh is on the publicity man, who, perhaps entirely unknown to Mr. Fox, committed him to the everything-on-the-program slogan.

On misleading advertising:

The picture business will be no better off if "Alma, Where Do You Live?" lives up to its trade paper advertising. The day of the spicy film is gone. A lot of advance advertising is purposely misleading, though, and so there is a chance that "Alma" is not such a naughty film-girl after all.

A correspondent deplored the manufacturers' news in the trade papers and said there was "hardly a heavyweight in publicity work to-day," because the wise manufacturer was after a saving in that particular direction. He pined for the "old days of Raver, Schulberg, Brandt, Bennett and the rest of that set, who received good salaries—and earned them." The Old Exhibitor disagreed with the correspondent, saying:

Let all credit be to the pioneer publicity men, for they had a mighty hard struggle of it in the days when the general press was "uneducated" and it was almost a miracle to get movie stuff in. Just the same high-class publicity work is demanded day-to-day of the concerns that really want country-wide attention. And lots of manufacturers still believe that the experienced man has his place, with the result that there are Parsons, Stronges, Warrens, Gulicks, LeTendres and James to-day that are as good as any of the old crowd. Their work isn't so spectacular, because moviedom no longer rises on end when a big newspaper or magazine gives a movie story space.

On movie stocks:

Widow with five children, who had been fooled with worthless movie stock, committed suicide, but I wonder if the ornate-looking man in the ornate-looking movie office (more a palace than an office) shed as much as one little tear.

Early in September, this department told that:

Director Tom Heffron charges that he produced a picture that is being sold by one Harry Drum as "Produced by Harry Drum." At first blush, Mr. Heffron would appear to be so eminently right in the matter that detailed discussion isn't necessary at all. Certainly Mr. Heffron's record stamps him as both a producer for the legitimate stage and for motion pictures, to the end that we must feel that if he had anything to do with the production of this particular film it was as the director of it. Mr. Drum, on the other hand, appears to be a film salesman, who has served exclusively in the exchange branch of the business. He must perform know as little about the producing side as the complaining director does about the exchange end.

The Motion Picture Directors' Association announced in December that the wrong done Mr. Heffron had been righted, but have not thus far appealed to the National Association of the Motion Picture Industry to officially condemn such practices, as suggested by "Without Fear or Favor." Possible friction between Carl Laemmle and Herman Fichtenberg was hinted at in the following:

Some months ago the actors out at Universal City had trouble with Producing Manager Davis, and one of them quit, according to reports, in the middle of a picture. Universal, of course, felt mighty peeved about it, Mr. Laemmle most of all. Then it was announced that a company had been formed to make pictures featuring this star. And who do you think was a prime mover in aforesaid company?—Why, Herman. Hence the question we ask in our first sentence.

But Herman and Carl have since kissed and made up, 'tis said; at any rate, Herman is no longer active in the particular rival company. In an early number, the writer of "Without Fear or Favor" states he is the writer of it, but acknowledges the receipt "of all sorts of tips from the outside on 'exclusive' items, most of which are not available. This is not the Jim Jam Jems of the motion picture business!" The Old Exhibitor added:

The next time some friend of yours tells you he writes this department, trip him up by asking him the name of the business-manager of a distributing concern who forever claims to be receiving better offers from competing concerns—and doesn't take them.



INTIMATE SCENE FROM "OUR LITTLE WIFE"
New Goldwyn Feature Starring Madge Kennedy

This business manager has since become disassociated from this firm and has not availed himself of any of the "better offers" of its competitors. "There is so much braggadocio in this business," wrote the Old Exhibitor, "that the work of the workers is beclouded. Who knows that Herbert C. Hoagland is the chap who first brought the better class audiences to the picture theaters?"

Lots of us think the features did it. No, the better classes came even when the piffing one-reelers were in vogue. They simply endured the one-reelers. They came for the weekly news reel. And if you want to know Hoagland's connection with the weekly news reel as introduced in this country, pass up the four flushers for a few minutes and investigate this real film man.

The deplorable death in an automobile accident of Henry J. Brock was treated thusly:

Mr. Brock had been mainly attentive to his export company for the last year, but he was lucky in the selection of Paul H. Cromelin as his partner. Mr. Cromelin is one of the genuine business men of this business. His record stands up under investigation. Incidentally, few people realize what Henry J. Brock meant to the exhibiting field when it broadened—twenty years ago. If a real history of the business is ever written, Brock will loom large in that special section.

When Paul Turner, counsel for the Actors Equity Association brought attention to the "personal representative" evil. "Without Fear or Favor" said that the species in question "ought to be abolished—most of 'em."

They are leeches on the star player. They get on by pretense. Any star worthy of the title can get and keep a job minus the services of a "personal representative." Of course the "personal representative" doesn't think so and talks the star into not thinking so. A very bright one even talked the leading actress in the business into it, and now is suing her for some fabulous sum. So you see how the evil works out.

However, the Old Exhibitor admitted he could "see" where the right sort of "personal representative" would fit in. He wrote:

Undoubtedly any artist is better off for her having her business affairs pretty generally attended to by a business man. If the latter was a fair and honest chap he might be a blessing to both his employer and the people with whom she had transactions. The artistic temperament and business reasoning don't always go together, we will admit. But no "personal representative" should draw a commission from his client's week-by-week earnings for simply getting her engagements. He should conduct boost campaigns in her behalf, be in touch with the all-powerful (in the case of a star) press, and keep publicity matter about her constantly prepared, so that rushed editors will want to print stories about her. I would say that young Zeldman, Mr. Fairbanks' representative, is a type of the kind of "personal representative" I am willing to believe in.

At this juncture (early Fall) the original "merger" story broke. The initial one, as readers may recall, differed from those that followed through the Fall and Winter, in that Wall Street interests were reported behind the combination of all distributors. Later on "Without Fear or Favor" showed that a combination of all was out of the question, and on the "Wall Street" angle it contented itself with saying:

Talk of Wall Street at last "coming" to the picture business is agitating the sidewalks of Reel Row, due to "definite information" printed in a trade paper. But I have it on the best possible authority that the information emanated from a close friend of the head office boy of the second assistant editor. My informant will lay the Leavitt Building against a biscuit that the thing never happens.

The fake movie schools came in for notice as follows:

There are a number of fake schools who prey on screen aspirants, and they advertise their business openly, even on the back covers of theater programs. This informant tells me that he pointed out the whole situation in a letter to Commissioner Bell, and although that was three months ago he has never had an acknowledgment.

Bell was one of Mayor Mitchel's commissioners, and has since been obliterated from the municipal horizon by the fall of the Mitchel regime in New York. Out in Chicago a yell was made about the exemption of a picture actor—"the same sort of registrant," we said, "that the boards have exempted in thousands of cases." The idea of justice for a "movie hero" with his picture in all the papers!

The mischief makers raved. Actor making thousands a week, and whose wife is making hundreds, won't join the colors. The authorities, however, won't go by the "press stuff," but their knowledge of the true state of affairs.

That is exactly what happened and the player's exemption stood. He was Bryant Washburn. In the issue giving the facts about Washburn and family was a paragraph on an advertising man in Chicago who had invested in a film company:

At the beginning he held no position in that company that meant he should give it any of his daily labor. But he "doubled up." He was a value-plumper. He didn't think his money and his good wishes ought to be his entire contribution. He continued at his Chicago advertising agency, but he also found time for a very active supervision over the new film company, which was somewhat distant in New York. It prospered—anything this man was connected with would prosper. Finally a merger of film interests was made and this man's firm was the very head and shoulders of the combine. But with the merger came internal dissension. The ship almost sank. The cool judgment of one man, guiding his associates in their moves, alone saved the day.

This man was R. H. Cochrane, of Universal. Tribute was paid to a New York film executive who had "certain efficiency ideas in relation to both producing and distributing":

One of the magnates engaged him at a nice salary to put the ideas over. But Warren noticed that he wasn't putting the ideas over, wasn't being allowed to. Now, Warren was conscientious. He might have gone right on drawing the big salary from the magnate, who was glad to have Warren's services (limited as they were). So Warren quit. Goldwyn success is the result.

A new thing in contracts was recorded when information about Madame Petrova's agreement came to light. The Old Exhibitor said:

I am sure that film stars generally won't enthuse over that section of Petrova's contract with her business associates I have just heard about. It is the unapproached limit in square dealing. I cannot quote the wording verbatim, but it's to the point that if it is decided that a Petrova picture is not up to the standard, madame will do a new picture minus salary. Gray matter and square dealing go hand in hand, and this proves what has been so often claimed, that madame is the brainiest woman in the studios to-day. If her own company puts her out in stories that are the very reverse of the slush she has (evidently through contract pressure) appeared in for too long, the First National Exhibitors will have made the "buy" of their lives.

"Daughters of Destiny," which has just been released, indicates that Madame's own company have found stories that are "the very reverse" of her former vehicles. The work of the Motion Picture Advertisers came in for notice:

It is moving as fast, or faster, than the National Association itself, only its activity isn't known to the outside world, for being publicity men the crowd won't publicize themselves. It seems a pity that the movement didn't get under way long ago. So far the childish jealousies that almost disrupted the Screen Club have been allowed no place in the Motion Picture Advertisers. In the first place, there is no "ruling hierarchy," despite what a few enemies say. In the last place, there are no egotistical actors—the publicity crowd puts that stuff in their "copy." The result is that everybody is as happy as Paul Gulick's smile.

But the smile came off the M. P. A.'s face for at least two weeks, while a resolution favoring the boycotting of a



SCENE FROM "FLARE-UP" SAL
New Paramount Production Starring Dorothy Dalton

certain newspaper chain was being argued. The Associated finally decided to rule the resolution out, which was good judgment, as the Old Exhibitor noted later:

We were peeved at William Allen Johnston last week for his misconception of our "Higher Admissions" stand, but this issue we are for him because of what he said in his last. That prepares you for the reproduction of a bouquet about us—but it's about Hearst and that regular writer, Brisbane. Says Johnston: "A word of thanks is due them for the outspoken manner in which they are taking up the cudgels for the motion picture. Both in combating ideas of false economy and senseless curbing for fuel purposes, these publications have been quick to speak. A rising vote of thanks is called for—and given. And to think that a club of movie men ever contemplated a resolution banning moving picture support of these very papers on the dangerous charge of disloyalty.

"Without Fear or Favor" did not feel that Chaplin was an ignoble slacker because a "yellow" section of the British press asked why he didn't enlist. It was, instead, essential that he should not be a Fun Slacker, we pointed out, inasmuch as:

Chaplin has made a dandy comedian, but may make an indifferent soldier. His presence in a trench would never benefit his country as does his screen sunshine. Optimism helps a nation win a war, no less than food and bullets. Chaplin's screenshine is making the English civilian forget the discomforts at home and the Tommy to forget his "trench blues." The amount of movie-earned gold the comedian is said to have put into British war

bonds is no tremendous exemption point, but all these things so far outweigh his Tommy-value that the ravings of a section of the British press make us wonder if the writers are sane. Charley, however, is unduly famous—and there you are.

This opinion was verified in an item on cinema entertainments on the British front that we were able to quote later in the year. It told about one of the first soldiers' film shows, wherein "a Chaplin film was included, and it added punch to the next day's work of all the Tommies." The item concluded with this startling confirmation of the Old Exhibitor's views: "Such a demonstration of the value of this sort of entertainment couldn't be passed over, and at once chaplains and commanders began to apply for more of the same kind. If ever an artist justified his usefulness, CHAPLIN DID BEHIND THE TRENCHES OF FLANDERS. Fate has given such a privilege to few."

A feature of 1917 was the Fox habit of rushing out pictures similar in name to those advertised heavily in advance by other producers. But sometimes the worm turns, as the below must have indicated:

Theda Bara wanted to do "Camilie." Good! This was a big play that the Fox hustlers could advertise to beat the band! A great, big, expensive picture was made.



EXCITING MOMENT IN "RUGGLES OF RED GAP"
Essanay Production Starring Taylor Holmes

A great, expensive advertising campaign was launched. But—and now my story becomes a story—the play was one of those "free copyright" things—the sort that Fox enterprise has made it dangerous for the other fellow to think of producing. The Fox "Camilie" opened at one of the Fox houses the other night. A new producer named Kimball offered an opposition "Camilie" to houses playing opposition to Fox the very next night. Hence the hair-tearing up in the Leavitt Building, for who likes to take a dose of his own medicine?

Another feature of the year was the success of "kid pictures." They came back with a swing:

See where kid pictures stand to-day! There are enough exhibitors to swear by 'em (because they earn money) to make Fox and Vitagraph feature them very heavily. Look at Jane Lee, look at Bobby Connolly. They are real "box-office names," the same as Theda Bara or Earle Williams. Still, seven years ago, kid pictures were tried and found "dead ones." And the quality was there, too. I know that the "ahead of its time" phrase has been made to excuse any quantity of failures, but can you blame me for feeling there is something to it at times?

On "Zit" and International Film:

"Zit" won his success through sheer hustle. It is only a few years ago that his vaudeville department made its first appearance in the New York *Evening Mail*. He has since made a small fortune for Mr. Hearst and an ample one for himself. He can repeat for Mr. Hearst with the International Film if he is "left alone." Certainly the issuance of films is a publishing business, after all, and that such mighty publishing interests as Mr. Hearst's can fail finally in such a field is not conceivable. Fall *finally*, we say.

That "Without Fear or Favor" didn't think all the stuff it read in the trade papers for the year was bombast, the following thought made plain:

We have found the most modest editor in the business. He puts forth a stirring editorial on an exhibitor condition. And he supplements his strongest line with: "We are not an exhibitor, but—and then he explains that perhaps even the fact that he isn't an exhibitor ought not make his suggestion worthless. That is unusual! Generally those who know the least are the most positive in their assertions. But bombast shouldn't conceal the fact that most trade paper writers have slight acquaintance with the theater itself.

"Smut" advertising of clean pictures was proceeded against by the National Board of Review in 1917. For "what avails it," the Old Exhibitor had said, "if the manufacturer keeps film and poster clean, and a fool exhibitor prints an ad in the newspaper indicating—falsely, of course—that the film is smutty?"

Why, all the efforts of the manufacturer in the right direction are gone for naught! The good work is undone. Perhaps at one time the pictures were not "right." But now they are "right," thanks to such fellows as the two Bills—McGuire and Barrett—of the National Board, the National Association of the Industry and the Associated Motion Picture Advertisers. The reformers are really letting us alone. We stand well with the best people everywhere.

But what was this salacious "copy" that "Without Fear or Favor" noticed in connection with a feature showing in a theater near Broadway?

So much suggestion in it that the news-papers held it up without a tip from Bill McGuire. Just a matter of common sense and sense of decency. And certainly an act of kindness to the non-advertising producers. Imagine what that sort of copy in a big town paper could cause! And there can be no defense—New York advertising men are generally believed to know the difference between beneficial and baneful advertising. When they create such copy they do so deliberately. That being the case, I am disposed to feel that Bill McGuire's latest move is to the motion picture industry what Uncle Sam's entrance into the war is to the Allies. *It may save us!*

On credit thievery:

The trade mark reads: "Brenon Productions" (personally directed by Mr. Brenon). I wonder if you grasp the significance of this seemingly trite expression? So many of the big directors "present" pictures but do not produce them, that Brenon goes on record as directing his. It is well known—to insiders, anyway—that some of the big directors have very little to do with the actual making of the features accredited to them. They "supervise." It is alleged that this supervision is often a mere inspection on the Other Fellow's first-print, which may or may not be followed by a couple of cutting suggestions.

On the rights of cinema news weeklies as developed by the Humiston case:

The U's attorney, Siegfried Hartman, put it squarely to the judge if the movie

news weeklies hadn't the same photographic rights that newspapers had. The judge said No, because movie news weeklies seemed to him to be conducted for private profit! As if newspapers were conducted for their health? So while Hartman sustained a legal set-back he won a common-sense victory. The court further said that the animated press had no photographic privileges as far as the general public was concerned and could only limit persons of the prominence of "the commander of an army." Of course, the ruling was absurd, was essentially a discrimination in favor of the privately-owned newspaper press as against the privately-owned animated press, and if invoked on any large scale could well cause the extinction of the movie news weekly.

And so a hope for 1917 that was not fulfilled, was expressed in the following:

What is really the greatest educational medium, the greatest source of enlightenment, of the present day, might actually be harassed into extinction. What has the Government—indeed, what have the governments of the world—to say about it? The cinema news weekly is to-day their greatest distributing channel of realistic war intelligence. Their cinema cameramen are everywhere. What a bale of suits will not the heavily-indebted nations face if some practical judge doesn't make a decision that for its force and plain sense shall sweep around the world, and make it soon!

Right after the New York mayoralty election, foreseeing a change in the License Commissionership, "Without Fear or Favor" said:

We would like to see the motion picture industry represented in some section of the new city government with which it must come in contact. As motion picture contact with the municipality goes now, the Bureau of Licenses would be the place. An experienced motion picture man who also had experience in city work would be an ideal choice.

Who the man of double experience that we had in mind was, and why his name did not appear, became clear in the following issue:

Last week we said that an ideal license chief for New York would be a moving picture man who had had experience in public office. Didn't it look as though we were just about to name an "ideal" one? Well, we were. We had written down John F. Skerret as the man. Two days later the editor, reading the proofs, learned of Mr. Skerret's death. The reference was deleted. Death directed the blue pencil.

Joseph Farnham was elected president of the Screen Club, and the Old Exhibitor looked for a revival of interest in that organization:

Joe is exactly the sort of executive the Screen Club needs. He will do wonders on the job—for the very reason that the work is there for him to do. The Screen Club is the only movie fraternal organization the studio worker has. He has patronized the Screen all right, made it his club, but the institution itself hasn't progressed as it might. There have been good presidents and good executive boards. But there has never been just the Farnham type of president. Farnham has hustle and rare administrative ability.

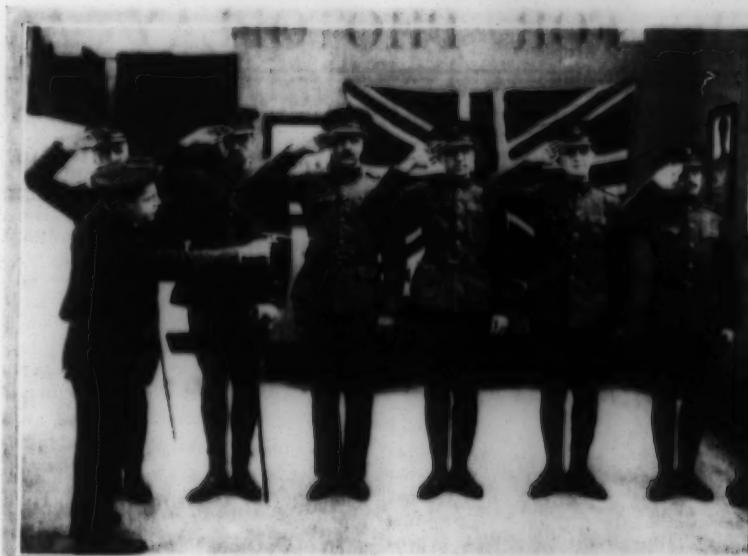
Nineteen hundred and seventeen brought the first selling treatise in book form to be issued in connection with motion pictures, of which "just a few million dollars" worth are sold each year—and have been for many years:

It has come at last. A book on film salesmanship. Every line has had its volume on selling but the movies. And yet film salesmanship is a highly specialized art and a very important one—just a few millions of dollars a year of celluloid—with sprocket holes!—is bought and sold. To think that it took busy M. H. Hoffman to give us this book—the last man you'd expect it from when you think of his Four-square activities! The first man, when you feel you want a work like this to be written by an authority.

That the "depression" in the business was likely to prove a blessing in disguise was predicted in the following paragraph:

Heaven knows the illegitimates who will be weeded out packed certain trade papers with their ads, but the question is, have they benefited the business as a whole? Indeed, have they not given it very much of a black eye? Haven't they swung the cost of production upward by causing established producers to bid with them for stars, directors and production talent in general? Haven't their financial methods caused banks, realty companies and numerous outside business interests that come in contact with our business, to look askance at our people?

"Review committees" and "review



SERGEANT EMPEY DRILLING RAW RECRUITS
For Vitagraph's Screen Version of "Over the Top"

boards" were introduced by many manufacturers and exchanges—even theaters—in the course of the year. The practise spread like an epidemic of measles. "Without Fear or Favor" pointed out that the picture interests were going to the extreme in the committee fad:

Even the size of the present-day "reviewing committee" is absurd. Literally everybody is asked to attend down to the deputy office boy! The idea of careful inspection itself is not new. At no period of the business did a manufacturer or distributor release a picture until he could see it with a few of his responsible department heads. Wise theater managers have always preferred to view coming film attractions in company with sharp members of the house staff. But to-day we are going to the extreme in the committee thing, and in many quarters it is already declared a nuisance. So many varying opinions are handed in at these meetings that they bid fair to complicate the task of careful selection, if anything. Large assemblages make for levity, and there is a demand for the return of the day of three or four serious-minded men behind locked doors, who could concentrate on the picture on the screen.

Judge Ward's decision in the "Happiness" title suit seemed mainly important to this department for the judicial "precedent," it seemed to hold for courts who might have to rule in similar cases:

Often threatened legal suits were mere "hold-ups" for some of the fabulous wealth that movie concerns are supposed to have, and more often the trouble was caused by irate play producers who simply believed they were doing the right thing by their property in compelling the movie man to re-title his film and throw-away the posters and advertising matter on hand. But now a Federal Judge, sit-

ting in New York, has rendered a decision that will make the movie executives glad, for it furnishes precedent that will give future title suits the same chance that a snowball is presumed to enjoy in blades.

And a mere few weeks later "Without Fear or Favor" was able to note that:

Justice Giegerich just this week declined to restrain Bluebird from releasing a picture entitled "The Savage," which Darcy and Wolford showed was the name of a play controlled by them. The court said that complainant's affidavits were "too general and too much in the nature of conclusions, instead of statements of facts." Heretofore it has been enough for complainant's attorneys to conclude that a theatrical property was damaged by the appearance of a motion picture bearing the same title. Suits were brought based on plays long in the storehouse, plays that had met dire failure, were completely forgotten and had no value whatsoever. Judge Ward's decision was the turning point. Now we have the Giegerich opinion. The latter denied the complainant's motion "with leave to renew with sufficient papers," and it is very likely that the matter is not yet ended; but even the spirit of the Justice's decision is gratifying to moving picture people.

On the Red Cross:

The Administration approval of the motion picture goes right down the line and affects every official or unofficial American organization in war work. Take the American Red Cross. Of course, all of us here know of Evan Evans's bully Motion Picture Bureau of the Red Cross. But we didn't know that of the few American Red Cross managers already over in Europe (they had to skin the number to the bone at the start, taking only the absolutely essential ones) is a motion picture manager. Yes, "over there" and working! *With the first complement of executives*—think on that again! And who do you think it is? Our old friend Paul Rainey, the man who gave us an

MISS YOUNG GETS PICTURE RIGHTS

Elinor Glyn's "The Reason Why" To Be Produced by Select Star

Clara Kimball Young has secured the moving picture rights to Elinor Glyn's much talked of novel, "The Reason Why," and is planning to make it her next Select production.

The story was first published serially in a well known magazine and later came out in covers as one of the most widely discussed books of the year. It deals with the tangled love affairs of a charming American girl and her English husband and provides a romantic background for the setting. The screen adaptation has been made by Mary Mulrillo.

Production on the new play will be started immediately and follows the star's recently completed adaptation of "The House of Glass," which is now being titled. The latter, Max Marcin's successful melodrama of New York life, promises to rival in its screen presentation the Broadway triumph which it secured on the legitimate stage a few seasons ago. It is a gripping drama filled with tense situations and the leading role is one in which Clara Kimball Young appears at her best. The picture which is the fourth of the Star Series which she is making for Select Pictures, is directed by Emile Chautard and a notable cast aids in her support.

LINCOLN GOES WEST To Appear in Feature Under Direction of Cabanne

E. K. Lincoln left New York for Hollywood, Cal., Jan. 25, where he will be featured in a timely seven-reel feature under the direction of W. Christy Cabanne. This film production will introduce Mr. Cabanne as author and producer as well as director. The name of the first picture has not yet been decided upon, but it is expected that work upon it will begin about Feb. 1. Since appearing as star in the Mutual-Jimmy Dale serial, "The Grey Seal," Mr. Lincoln has been starred in "The Freedom of the World," produced by Ira M. Lowry and released by Goldwyn. He has also just completed a Goldwyn feature, in which he played opposite Mae Marsh in "The Beloved Traitor."

"African Hunt" of which there have only been bad imitations since.

On the Liberty Loan:

The Liberty Loan is a blessing in more ways than one. It gets money that might otherwise be devoted to worthless stocks. For example, movie ones. Who ever heard of a movie stock offered in the newspapers that was worth the paper it was printed on? Rather a sweeping assertion, but let's see—who ever did?

And a 1917 prediction for 1918:

We have gotten into the habit of predicting some things correctly, so please save this prediction on general conditions in 1918. Exhibitor conditions will not clear much in the Spring, and a concerted plea will be made to the producers to cut manufacturing costs so that rentals will be lowered. The manufacturers will have to put the matter up to their high-salaried talent who, realizing that radical action only can avert a crisis, will consent to salary rearrangements. But it will not be until summer that the change will be felt in lower admission scales. By that time the public will have adjusted its purse to war conditions and will start to patronize the movies as never before. The new lowered admission scale will also be an attraction—perhaps the vital one. The public will pay it. Fall business in 1918 will be unusual business. It will rival the best Fall business ever done. And unless the again prosperous exhibitor forgets, the lowered admission scale will stand. While it stands, good business must prevail. The public must forget the deep blackness of real war in which we will by that time be plunged, so it must go to the movies. But not at any cost. At a small cost, yes. Please watch!



CHARLES RAY TAKES A DANCING LESSON
Amusing Scene from "The Hired Man" (Paramount)

PREPARING MUSIC FOR PHOToplay ACCOMPANIMENTS

Directing Method of Hugo Riesenfeld at the Rialto—A System of Extemporizing—Annoyance of Orchestras “Tuning-Up”—Need for Care in Selection of Programs

BY MONTIVILLE MORRIS HANSFORD

THE first Heatless Monday was a wonder day for going the rounds of the picture houses. I had to tackle the stage door in most places, for there was no such thing as getting in at the front—the crowds were too great. I found J. Van Cleft Cooper playing “Stella Maris,” Mary Pickford doing two roles, and Mack-Sennett’s dog acting as if he had been brought up in the business. Indeed, it would seem necessary to feature a theme for that dog if Broadway is to see much of him in serious roles. For the Comedy Cat, featured last week at the Rialto, one might select Scarlatti’s famous Cat’s Fugue, but so far I have not run across a good dog theme. I met Ralph Brigham just going off duty from the big Strand organ. To my greeting he said “Everything going fine; picture great; house great; music great!” That settled it; I knew I was at the right place, so I saw Mary Pickford for the second time in “Stella Maris.” I am giving Mr. Cooper’s program for this picture.

Riesenfeld’s Method

I would have thought the day lost if I had missed Hugo Riesenfeld at the Rialto. I waited for him to finish a number and then had the pleasure of visiting his new private office, the room formerly occupied by Mr. Rothapfel who has moved across to the Rivoli. Our talk was on picture music, of course. Mr. Riesenfeld said the easiest part of his work was the actual conducting, the hardest work was planning and preparing programs for the weeks to come. He gave me the key to his success in playing pictures in the following sentence, which it will do all players much good to remember: “The conductor must see bars and measures on the screen, rather than follow them so strictly on the printed score.” There lies the whole secret of correct picture playing. One must play the picture, not the music. The tempo must vary with the film movement; light and shade must depend on the moods of the action; retards and holds must be made at certain places—all these and more are subjects for serious thought to the conductor, organist or pianist who expects to get anywhere.

I have had it thrust upon me lately that there are fewer picture players than I thought; I mean the real natural-born ones who play a picture as easily as if the job were nothing wonderful.

But it is wonderful, just the same. To musicians who cannot play pictures—and there are plenty of them—the performance is little short of miraculous. I have heard prominent organists admit that they could not play a picture if their life depended on it. I believe them; and there are many holding down good jobs that are still in that condition. But even the prominent picture players grow careless and the general tone of things sometimes lags fearfully. I heard a peculiar excuse from an organist in a large house not long ago. He said his orchestra was new and had little or no rehearsal on the work they were doing: this as an excuse for furnishing the audience with indifferent music. The only thing he forgot was the fact that people had paid solid cash at the front door to hear

this playing. It is the leader’s business to have his program prepared before the patrons are permitted to part from their money to hear the show. This is not unreasonable.

System of Extemporizing

The greatest playing and the most ideal for a picture-play is extemporizing. But this extemporizing must give the effects of set pieces. It must not be a meandering around amongst the keys, but it must be a logical production just as the film is. Otherwise it is much better to play waltzes during the whole run. In extemporizing a program for a feature picture, it is quite excusable to use themes that are known, but in all cases where they do not end at the proper time, they must be made to end by a proper and legitimate treatment. This can be done very easily by good men, and is not an artistic method, however much some highbrows may shudder. The main point is that the extemporized theme must not be forgotten; it must be returned to again and again, as if it were printed and on the desk. Of course I am referring to the main themes, for there are neutral sections that may be played without reference to a repetition later.

Front row sitters in certain theaters are eternally annoyed by the distant tuning-up of the orchestra players before they come on the stage. In the ordinary theater this makes no difference and rather puts the waiting audience in a good humor, but in a picture house while the picture is running, and while the organist is giving it his best efforts, it is rather disconcerting to hear a trombone do a chromatic scale for the benefit of the stage door keeper; and however much it may benefit said keeper, the interested man in the front row squirms in disgust. I know this is hard to stop, unless the orchestra is quartered in the next block. There is nothing quite so distracting to a picture fan as any foreign noise, because the lover of pictures is wrapped up in the “silent noise” of the action and resents outside intrusion. The picture house, above all others, should have absolute quiet. Some managers recognize this and often flash a notice to that effect on the screen. These are mighty good little points for any manager to watch. His efforts will be returned a hundred-fold.

Care in Selection

Extreme care should be exercised in the selection of love themes for pictures, so that the character of the theme will be in keeping with the general tone of the play. It certainly is not good taste to play a little dinky Broadway tune for the lovers after a gripping dramatic set of scenes in a foreign land, and yet this is often done. MacDowell’s *Wild Rose* comes in for a lot of miscasting; that little composition suffers fearfully from being linked up with heroes returned from Africa and points beyond. A proper program chooses pieces as delicate as the play, or as big. Big plays demand big themes, and so on. Of course it is easy to select the handiest thing on the shelf and compositions of the wild rose variety continually bloom within easy

reach. Saint Saens’ *My heart at thy sweet voice* is another example. It is often used for a scene in a boarding house parlor, and then again on the back end of a yacht clipping along at a good pace, Samson’s locks having been presumably heaved overboard.

“Fields of Honor”—Goldwyn

Themes—(A) *Under the Leaves*, Thome; (B) *Love Song*, op. 5, Henselt, No. 11.

At Opening, *Badinage*, op. 51, Thome. “The Gateway of America,” Columbia, the Gem of the Ocean. “The Portals of a Great City,” Agitato, Thome, rather slowly. Robert Voris orders flowers from Marie, *Under the Leaves*, Thome. “The woman who is on the man’s mind seldom receives the flowers,” Schön Rosmarin, Kreisler. “Home is home on either side” (B). “Judge V. and his wife find their son, Robert, strangely preoccupied” (A). “I’d like to see a whole lot of you, kid,” *Improve agitato*. Marie posing (A). “I got her number,” *Marcia alla Turca*, Mozart. “But in those few weeks,” opening bars of *Prelude in C*, Rachmaninoff. “The shot that rang round the world,” *Fanfare* followed by *Hurry*. “And then the Red Glutton” *Chords as before*, “War,” continue, becoming *agitato*. “Tomorrow I go to fight for La Belle France,” *First phrase of La Marseillaise*, played on Trumpet. The two couples together (B). “It is my duty too,” *First phrase of Die Wacht am Rhein* (if desired). “And then the time came to say good-bye,” *Marche Lorraine*, Ganne. Gangplank drawn in (B) very short. “And with the falling of the first snow,” *Prelude in C*, Rachmaninoff (not the agitato). “And meanwhile the two sisters,” *Impromptu*, op. 73, No. 1, Scharwenka, pp, until Marie goes for doctor, then crescendo, and play until doctor arrives. “While on another battle-field,” *Prelude in C*, Rachmaninoff, at agitato; repeat agitato once, then go ahead following action until “Paul.” “Hans,” when long pause, then resume at agitato until “When the smoke of battle cleared,” *Largo* from *New World Symphony*, Dvorak. Marie looks at crucifix, *First Phrase of The Rosary*, Nevin. Sister reads letter, (B) pp, takes gas, *The Rosary*, as before. Marie arrested, *Kunihild, Introduction to Act III*, Kistler, repeating from 13th to 27th bars, and finish. “Find out if she has any friends,” *Adagietto*, L’Arlesienne Suits No. 1, Bizet. “You are wishing you might have said good-bye to the Young American” (A) pp. “We must not look back,” *First Phrase of La Marseillaise*. From here on, work on (A) and *La Marseillaise*, following action. When Marie and Robert meet on boat, the music should have reached agitato and then stop suddenly followed by (A), ff and joyously, until end.

(Note.—A good effect is to be had by interpolating *La Marseillaise* on (A) in a foreign key, without interrupting the movement of (A). Program by J. Van Cleft Cooper, Strand, New York.

“Stella Maris”—Arteroff

(A) *Elegie* Massenet
(B) *Melody in A-flat* West



DR. ALFRED G. ROBYN
Organist at Rialto

Dr. Alfred G. Robyn is one of Broadway’s leading picture organists, having been at the Rialto for some time. He is well known as a composer, having written five or six musical comedies, one of which, “The Yankee Consul,” enjoyed great popularity. But it is his famous song, *Answer*, that has carried his name farther than anything else. This song still has an excellent sale. Dr. Robyn came from St. Louis to fill a church position, formerly held by Clarence Eddy, going into theater work later. Patrons of the Rialto are always delighted with Dr. Robyn’s extemporizing, many of his themes being from his own popular shows. His playing of the feature pictures furnishes excellent models to the young aspirant for such honors. At a recent meeting of the Missouri Woman’s Club, Dr. Robyn was the guest of honor and a program of his compositions was given before a representative audience of musicians.

(This is an original organ composition)
(C) *Souvenir* Drdla
(An excellent arrangement by Rogers)

At opening, *Serenade*, Drdla, until John Risca kneels at bed. Orphan children dancing, *All Around the Mulberry Bush*, and *London Bridge Is Falling Down*. Improvise until Risca and his wife are seen together, then (A) taking care to improvise at interruptions of the scene. When Mrs. R. is taken to jail, (A), until Stella Maris is seen with kittens and dog. Then improvise until cue “Six months later,” *Mignonette*, op. 59, Friml. At cue, “A consultation of England’s most famous surgeons,” (B). At cue, “Aunt Gladys,” improvise until cue, “Unity never tells the truth,” (C). At cue, “After three years,” (B), (short). At cue, “For the woman who is still his wife,” (A). At cue, “The passing days,” *Meditation*, Drumm, (Organ arrangement by Barnes), until cue, “It is cruel.” Then play *High School Cadets March*, Sousa, beginning very softly until band appears, then following action. When Stella pays a visit to Aunt Gladys, improvise until cue, “I’ve often speaks of you,” (B). After Stella leaves Unity, at cue, “An I—I loves ‘im,” (C). At cue, “Romance Born of the Moonlight,” (B). When Unity takes Stella’s photo and looks into glass, (C). John and Stella in the moonlight, (B). At cue, “Stella journeys to the ‘Deserted Castle’,” *Nocturne*, op. 48, No. 1, Chopin. When Unity flirts with John’s

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FAMOUS PLAYERS-LASKY CORP. CLOSES CONTRACT WITH GAUMONT

J. C. Graham, on Return to This Country, Announces Important Deal—Business in France Improving

With the return of J. C. Graham, general foreign representative of the Famous Players-Lasky Corporation, who has been in Europe for the past eight months studying the situation in Great Britain and France, comes the announcement of a contract entered into with the Gaumont Company, which is said to be the biggest moving picture deal ever consummated in France. This contract, which becomes immediately effective, is important not only owing to the amount of money involved, but as an indication of the future policy of the film business in Europe.

"The star system was already well established in England," says Mr. Graham, "but in France no effort had been made to properly exploit such productions. We had a contract with a concern for

contract that was in line with their high standing in France, and recognized the fact that Paramount and Arclight pictures are splendidly suited for the long runs that have become the vogue. They were farsighted enough to perceive the trend the star situation had taken in England and America, and felt confident that the French public would follow. They have arranged for a big campaign of publicity from the standpoint of great productions and stars, so that when the war is over they will have forged so far ahead of their competitors that they will never have any serious competition.

"This move of Gaumont is extremely significant, in that this contract is entered into at a time when France has entered the fourth year of the war and the eastern front of that country is the main theater of the conflict, and conditions would not seem propitious for the undertaking of such a gigantic amusement enterprise if the Gaumont Company were not convinced of the wisdom of the project. It should also dispel any pessimism that may exist in this country, for it reflects the confidence in France of ultimate victory over Germany.

Theater Conditions Improve

"I believe that the theater is a good gauge of the morale of the public, as was evidenced by the great revival in theater conditions since the announcement that America had come into the war, which has been quite marked beginning last September. The amusement situation was at a low ebb, and even now cafes and similar places are shut down at 9:30 every evening, though the theaters are permitted to finish their performances. It has been shown that the motion picture is the favorite amusement of France, for despite the dark days that gallant country has seen, and the curtailment of non-essential things due to economic conditions, the public has held determinedly to its picture houses.

"The contract with the Gaumont Company covers France and her colonies, Switzerland, Belgium and Egypt, which will be served by the ten distributing offices maintained. The distribution in Belgium, of course, will begin after the war. The Gaumont Company has the largest theater in Europe, the Gaumont Palace, located in Paris, with a seating capacity of 5,000. The prices of admission run up to ten francs (\$2.00), and it is a magnificent playhouse, well conducted and enjoying the patronage of the best people. Paramount and Arclight films will receive elaborate presentation in this theater, similar to that of our big picture palaces in New York.



White, N. Y.
J. C. GRAHAM

the handling of our film, but Mr. Zukor sent me to Europe, owing to the extreme necessity of arranging to have the output placed for France in the hands of an institution strong enough financially and with an organization well enough equipped to handle the distribution satisfactorily, in accordance with the new policy covering the changes in production.

"I found Leon Gaumont, the head of the Gaumont Company, in a receptive frame of mind for the ambitious and enlarged policies of the Famous Players-Lasky Corporation. As a famous producer and controlling a powerful chain of distribution as well as operating large picture houses, Mr. Gaumont has given much study to existing conditions, and though he has not been in America for more than a year he has kept in close touch, and has adjusted his organization for the inevitable new policies.

Gaumont Limits Production

"Under the old regime the Gaumont Company had a contract for Pallas and Morosco pictures, and their experience with these films, through their distributing offices, and in their own theaters, satisfactorily demonstrated the future trend of the business in France. On account of war conditions they have decided to change their own producing plans, and confine their production activities to a few larger subjects each year.

"As in this country and in England, the public had become critical, and the Gaumont Company wished to secure a

PHOTOPLAY ACCOMPANIMENTS

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suit. Pulcinello, A letter, until John enters. Then back to *Nocturne, second movement* in C. At cue, "By early winter," *Nocturne* at beginning. At cue, "By lying to shield me," *Meditation*, Drumm. At cue, "Dusk of the Following Day," improvise, following action. When John comes home, short agitato, followed immediately by (C) as he enters house. Play until cue, "The Year's at the Spring," then (B), with light registration and joyously until finish.



CONSTANCE TALMADGE TAKES A CONTRACT
Scene from "The Shuttle," a New Select Picture

VITAGRAPH HAS ELABORATE PROGRAM OF SPRING PLAYS

Sixteen New Five-Reel Features to Be Produced—Prominent Authors Supply Majority of Subjects

Following the announcement of March releases an ambitious program of production, which will carry the Blue Ribbon features well into the summer, is made public this week by Albert E. Smith, president of the Vitagraph Company. His statement not only shows a great many plays actually in the making, but many other in preparation for the company's extensive list of stars.

Sixteen new five-reel subjects are outlined in President Smith's announcement, and these, with "Over the Top," in which Sergeant Arthur Guy Empey and Lois Meredith are to appear, and the big patriotic feature which is being made in conjunction with the state of New York, gives Vitagraph sufficient material to fill its program until the first week in August. A summary of the Vitagraph future product shows that the company not only is prepared for almost six months in advance, but also that its projected features are of extraordinary high merit from a literary standpoint.

Director William P. S. Earle will start production next week on "The Reflection of Scarlet," an original story by Edward P. Smancy. Gladys Leslie is to be starred in this feature, which will be produced in five reels, and upon its conclusion will begin work immediately on "Ann Acaulha," a story of Irish-American life, of which Paul West is the author.

Alice Joyce, who is nearing the end of her work in "The Song of the Soul" under the direction of Tom Terriss, is scheduled to begin work in "My Man," an adaptation of the play by Edith Ellis. Her role in this, it is said, will give Miss Joyce one of the finest opportunities she has had since her portrayal of Mary Turner in "Within the Law." Other plays which are in preparation for Miss Joyce are "The Business of Life," from the successful novel of the same name by Robert W. Chambers, and "To the Highest Bidder," a novel by Florence Morse Kingsley.

George Barr McCutcheon and Harold MacGrath supply the vehicles in which Earle Williams will be featured with Grace Darmond, following the com-

pletion of "An American Live Wire," on which they are at work now in California. "An American Live Wire" is an adaptation from "The Lotus and the Bottle," an O. Henry story. "The Man From Brodneys," from the novel of the same name by McCutcheon, probably will be the next story in which Mr. Williams will work, this to be followed by "The Girl in His House," from the pen of Harold MacGrath. Another feature in prospect for Mr. Williams and Miss Darmond is entitled "Out of the Dark," written by Roma Raymond and Jane Dixon. All of these, it is announced, will be produced at the Vitagraph western studio under the direction of Tom Mills, who also is directing "An American Live Wire."

Corinne Griffith, Webster Campbell and Marc MacDermott, working under the direction of John Robertson, are nearing completion of the patriotic picture which is being made by Vitagraph in co-operation with the New York State Defense Council. This is the feature in which Governor Whitman of New York plays a prominent role. The story was prepared by Robert W. Chambers from actual spy records in the New York state archives. Upon completion of this picture, Director Robertson will resume production of "The Green God," featuring Miss Griffith and Webster Campbell. "The Green God" is based on the novel of Frederick Arnold Kummer.

Following "The Green God," Miss Griffith will be put in the leading role of "The Clutch of Circumstances," from the novel by Leighton Graves Osmun. Mr. Robertson also will direct her in this feature.

Harry Morey, with Florence Deshon, is scheduled to begin work on "The Cambrie Mask," one of the most successful of Robert W. Chamber's novels, immediately upon completion of "The Desired Woman," which he is now making under direction of Paul Scardon. Another story which is ready for Mr. Morey and Miss Deshon is "The Man From Where," an original story by Frederic R. Buckley, staff writer in the Vitagraph scenario department.



WALTER W. IRWIN
General Manager Vitagraph



WILLIAM A. BRADY
Director General World Film



WILLIAM WRIGHT
Vice-President Kalem Company



ALBERT E. SMITH
President Vitagraph Company

(Continued from page 3)

picture industry we shall have new companies forming who will add to the necessary production that surplus which is the bane of the industry to-day.

I think the disillusionment of would-be investors is almost complete, and the present year will see a weeding out of many weak sisters, whose contribution to the output produces more harm than good.

5. As it was necessary for the Government to levy a tax on the moving picture industry, and as it is necessary for the producer to pass this tax on to the public, which was the ultimate intention of the Government; and, furthermore, inasmuch as it was the opinion of our advisers that the best method of distributing this tax was to charge it to the exhibitor at the rate of 15 cents per reel per day, it seems to me that no easier or more equitable way could be devised for spreading this burden in such a way that it can be easily assimilated.

6. Vitagraph bookings to-day are bigger and better than they were in September, which is usually regarded as the beginning of the Winter season.

While I understand that there has been a decline in the business of legitimate theaters, I understand that the moving picture business has suffered very little since the admission tax went into effect. Of course, we expect a certain decline around the Christmas holidays. This I regard as normal, and not in any way affected by the tax situation. 7. I do not think legitimate theaters can be successfully operated with a moving picture exhibition unless the attraction is strong enough to warrant an extensive advertising campaign.

In my opinion, the success of the moving picture business has been the neighborhood house, that is to say, the theater that people in the immediate vicinity are in the habit of visiting one, two, or more nights per week regularly.

It stands to reason that the legitimate house can only break into this clientele by extensive advertising, and they can only do this if they have a very powerful attraction, of which there are a very limited number.

8. I think the minimum run for any picture should be two days, as if the subject has any attractive powers whatsoever it should be possible to run it profitably for at least this period of time.

Too often I have heard spectators praising certain subjects to their friends who, upon inquiry, have found that the picture had been run for one night only.

A longer run will give bigger returns to the producer who can then spend more on his production which in the end benefits the whole industry.

In conclusion I would say, that the old statement that the moving picture

business is in its infancy is about worn out. It is now a pretty lusty, healthy infant and if operated along intelligent conservative business lines should occupy a position among the world's industries as prominent as that of the automobile business.

Answered By William A. Brady

1. Producers who buy stars ready made by other producers will naturally have to give up the big end to the stars. Producers as yet will not make "consistent efforts" of any kind.

2. It is a bad time of a bad year for putting up prices.

3. Utopia is not in sight just now—not in the picture business.

4. Probably not, but let us hope they will be better.

5. I don't favor a tax that does not discriminate between the Rialto and Strand and some five cent neighborhood theater with possible receipts of, say, \$100 a day.

6. Not in ours.

7. I think the dark legitimate theaters will regard the pictures as worth cultivating. It is not up to us.

8. If the picture is worth while, at least a week. If not, close it instantly.

Answered By Walter W. Irwin

1. Salaries of stars should be reduced in so far as they are inflated by unjust and improper competition. Today a large part of the compensation paid to stars is not due to fair competition, but to cut-throat methods. When the industry arrives at the point where all of the producers will recognize the commercial rights of each other and will practice commercial fairness, the salaries of many stars will be reduced while the salaries of other stars will not continue to be unduly increased.

2. I am not in favor of admission prices being raised to the point of lifting the motion picture above the means of any part of the general public, but believe that the average price is less than the public can afford to pay for what it is receiving.

The increase in the merit of pictures, the cost to produce them, the character of motion picture houses, the quality of the music, the improvement in the atmosphere and environment, have been entirely inconsistent with the small advance in admission prices. Today many motion picture exhibitions are superior in dramatic entertainment, in the attractiveness of the motion picture theater and in the supporting music to theatrical productions; yet there is such a differentiation between the admission price of the so-called legitimate theater and the prices charged by the motion picture theater as to make the latter price, by comparison, seem almost absurd.

3. Commercial history proves that, as

a general rule, the securities of large combinations sooner or later fade beyond the horizon of bankruptcy, and that while such combinations continue to exist, they are generally beaten in competition by the independents which the combination, by its very existence, causes to come into life. Few businesses are so largely dependent upon the personal equation and upon brains as the motion picture industry. The product is almost entirely dependent upon the personal equation and brains of the managers of the studios, of the authors, the directors and the actors.

The lessening of activity does not tend to increase mental activity and personal effort, without which factors the merit of product cannot continue to improve; and unless the merit of our product constantly remains in advance of the public education and demand, or at least equal to it, we will not only cease to gain millions of motion picture fans but will lose many of those who now accept the motion picture as their chief means of entertainment and education.

4. In all probability the number of pictures produced in 1918 will be less than during 1917. In the first place, there will be fewer people disposed to enter the industry in view of the taxation and other factors, and for those who do desire to enter, it will be difficult for them to procure capital while the war continues.

Moreover, some producers are already cutting down their production and others are talking of doing so.

5. I am in favor of the extra charge of 15 cents per reel per day to cover the tax on film. It was intended by the Government that all taxes, except the income tax, were to be passed on to the ultimate consumer, the public. As the tax is upon film, not upon the pictures upon the film, nor upon the proceeds derived from the pictures, the charge of 15 cents per reel per day was the only method which could in fairness be adopted.

The amount of the charge was calculated by Price Waterhouse & Company, which possesses the intimate figures of almost every large corporation in the industry. Moreover, their reputation for integrity is above reproach.

6. In a few sections of the country there was a small decline for a few weeks.

7. No theater involving a substantial investment can continue to remain as a theater and dark. Any such theater is worth cultivating for motion pictures, unless its opening would destroy a satisfactory customer doing a profitable business.

8. A motion picture house should run a meritorious feature until it has been shown to a reasonable percentage of the

population from which the house has to draw, whether such house be large or small, so that the exhibitor may gain the value of the word of mouth advertising.

The minimum length of a run depends upon the circumstances surrounding each house. The length of run adopted for a meritorious feature is generally so short a time as to permit of exhibition to less than 5 per cent of the population from which the theater has to draw; and it is a mighty poor salesman who cannot sell to considerably more than 5 per cent of his opportunities.

Answered By M. H. Hoffman

1. Yes, producers should make a consistent effort to reduce salaries of the stars. At present there are a considerable number of so-called stars unworthy to be so designated. The few who legitimately are stars—because they combine artistic superiority with box-office drawing power—are in practically every instance greatly overpaid; so much so that producers and distributors, in order to get out even, have no alternative than to insist on rentals which the average exhibitor cannot afford to pay.

2. With the exception of the very big theaters such as the Strand, Rialto, and other houses of similar pretentiousness in large cities of the country, I do not favor theaters asking increased admission prices. Motion pictures, as a popular form of entertainment, should be kept at a popular price level.

3-4. I do not believe that the industry would benefit by more alliances among producers which would be calculated to reduce competition. Competition is the life of trade. Alliances only tend to create more alliances; then some more alliances, then others, all of which inevitably cause independents to spring up and results in an endless chain of ruinous competition. I believe in the survival of the fittest which in its natural evolution will stabilize production. I believe that the coming year will bring about a reduction in the number of pictures made, just as 1917 showed a lesser output than 1916.

5. I do not favor the 15 cent per reel tax. It is unjust and unwarranted. At the utmost, if any tax should be imposed it should be not more than 5 cents per reel, otherwise you are asking exhibitors No. 4 and 5 to pay what exhibitor No. 1 has previously paid. Foursquare Pictures is paying its own war tax and charging the exhibitor nothing; it was the first distributing organization to take this stand and do what is not only commercially fair but patriotically proper.

6. We have noticed a very slight decline in business since the admission tax went into effect. It took Canada

from six to eight weeks to readjust itself to the change of conditions when the war tax first went into effect in that country. I am confident that within a few weeks the public of the United States will have become accustomed to this new order of things and "do its bit" with no further thought than it does in paying whatever admission prices prevail at those theaters patronized.

8. I believe the minimum run of feature pictures in large houses should be from three to four days *for the real feature*.

In summing up I would say that I regard business conditions in the motion picture industry to be better than ever. The very upheaval which disturbs the old-timers is the most wholesome sign. It will bring the real business men in the industry to their senses and cause them to conduct their affairs in accordance with economically efficient methods, which will eliminate waste and develop efficiency to its highest possible point.

Answered By Jesse J. Goldburg

Your queries attaching themselves to various phases of the motion picture industry seem to strike at the whole sum and substance of whatever evils now pervade the business as well as the more optimistic situations embraced in the production, releasing and exhibition of photoplays.



M. H. HOFFMAN
Hoffman Foursquare Exchange



JESSE J. GOLDBURG
State Rights Distributor



H. M. HORKHEIMER
President of Balboa



HARRY RAYER
State Rights Producer



FRANK HALL
U. S. Exhibitors' Booking Corp.

1. Not alone do I believe producers should make a consistent effort to reduce the salaries of stars, but I go further and believe stars should be eliminated altogether from productions, excepting where their superior and peculiar ability testifies their engagement and then it should be only for what the "PART" is worth. In other words cast a part because of ability to portray it and not because of reputation. The photodrama has reached that stage where the "PRODUCTION" and not the "STAR" is or should be "THE THING."

2. I do not favor increased admission prices. Give the exhibitor production minus "Get-rich-quick" extravagance and he won't have to raise his prices, for then he won't be compelled to pay exorbitant rentals. Increased prices are only justified where there is an increased show apart from the moving pictures or where the show itself justifies an added charge. But, the latter is a rare occurrence.

3. Alliances of all kinds are baneful. They tend to monopoly and a "hold-up" process that spells ruin for everyone, even the alliance itself. We should profit by example and the best answer to your query is that every alliance ever formed ultimately split into its original component parts. Competition has been and always will be the life of trade.

4. The coming year, in my judgment,

the public to associate a motion picture, no matter how big, with the legitimate drama.

8. The minimum run of features I would class as follows:

First run in cities of the first class, one week.

First run in cities of the second class, three to four days.

First run in cities of the third and fourth class, two days.

Second run in cities of the first class, three to four days.

Second run in cities of the second and third class, two to three days.

I reckon the length of a run not alone by the permanent population but as much by the transient population. A theater without a transient patronage can never justify a week's run. Take the Strand, Rialto and Rivoli Theaters in New York, the Stanley in Philadelphia, the Madison in Detroit, the Strand or Portola in San Francisco or the Old Mill Theater in Dallas and you will find at least 25 per cent of the patrons are transients.

In conclusion I confidently feel as I now tour the United States in a close study of motion picture conditions, particularly as they apply to independent or state right attractions, that we are emerging from chaos to order and that as we become acclimated to war conditions we will be conducting our business along safe and sane lines to the legitimate advantage of all.

Answered By Harry Raver

1. Producers should reduce the salary of stars. A closer study of the effect created by exaggerated Star-publicity and a determination to hold down the press agent's activities along these lines should be helpful.

2. Admission prices should be increased only when it is possible to convince the public such increase is warranted. An exhibitor doing a poor business in normal times, by reason of local conditions or his lack of showmanship, might find it hard to increase his admission on a mere sympathetic plea. In these times the theater-goer demands full measure.

3. The history of other industries points to the advantages to be gained by close co-operation. Less professional jealousy among producers and distributors would eventually bring this about in the motion picture industry. Too much personal publicity creates too many self-appointed rulers who refuse to get together because each one believes himself the only man fitted to head a movement.

4. Quantity production must step aside the coming year. Better pictures will take their place. Higher living costs have given the public a microscopic intelligence and the mediocre in all things will be shunned.

5. I favor any legitimate means of passing Government taxes along to the

public. The 15 cent plan is far better than collecting the money by subterfuge, through underground channels. One is frank and honest while the other spells deception.

6. There has been a decline in business but I attribute this largely to the atmosphere of uncertainty and unrest created by disaster-mongers and calamity howlers rather than the effect of the admission tax.

7. I do not regard legitimate theaters (now dark) a good market for cultivation, except where located on the ground floor in heavy transient streets where the traffic is equal to the picture house location. Legitimate theaters are not constructed for picture purposes. They lack main thoroughfare location, lobby facilities for display and the general cosiness and warmth of the picture theater.

8. The minimum run of features in large houses should depend upon the location of the theater and the extent of its drawing population. One rule cannot be applied to all large houses. Marcus Loew plays a feature one day in the best located theater on Broadway. The same type of feature runs a week in the Rialto or Strand, neither of which are so well located. No standard rule can be applied as to runs until showmanship is standardized. It is difficult to answer your academic question briefly.

Answered By J. D. Williams

I am in receipt of your letter of Jan. 9, and have pleasure in answering your questions in rotation.

You will please, however, note that these are my own personal opinions and are not in any way to be considered as representing the opinion of the First National Exhibitors' Circuit.

1. I do not believe producers should make a consistent effort to reduce the salaries of stars with real drawing power; they should be paid every dollar they are worth to the box office. The high salaried movement should, however, be counteracted by creating new stars, this can easily be done with moving picture actors or actresses possessing the necessary qualifications.

2. I favor increased admission prices where the pictures and performances warrant this.

3. I do not believe the industry would benefit from alliances amongst producers. Such alliances would have the tendency of limiting the creative power of the producers by utilizing only the brains of a few. Alliances and amalgamations should be brought about amongst exchanges and exhibitors where real economy could be practised.

4. I certainly do believe that the coming year will bring about a reduction in number of the pictures made. The greatest drawback the business has to cope with to-day is over-production.

5. I do not favor the 15-cent reel tax. The picture industry should be taxed on an entirely different basis.

6. From reports I have received I believe the business has been affected since the admission tax went into effect, but I am inclined to think that this is due more to general war conditions than to the fact of the admission tax. Had there been no tax on admissions the picture theaters would have suffered just the same from poor business. During the first year of the war the picture business in England and Australia was affected in the same manner as it has been in America, but after eighteen months' business, recovered and the attendance became normal. Picture theater owners, however, have suffered through heavy taxation and other problems which accompany war conditions.

7. I do not consider the legitimate theaters now dark as a market worth cultivating. In most cases such houses are not suitable for the projection of pictures and the conversion of them into picture houses does more harm than good. I believe in the erection of temples to the moving picture art.

8. I do not believe in one-day bookings, as a good picture has not chance in that event to draw business from the recommendation of the crowds who have seen it. Word of mouth advertising is the most successful drawing card for a picture.



M. TOURNEUR DIRECTING MARY PICKFORD
In Popular Aircraft Picture, "The Poor Little Rich Girl"

Answered By Frank G. Hall

1. Stars' salaries will regulate themselves. Producers who pay stars more than they are worth suffer the consequences. Exhibitors know their business and will only pay rentals that allow them to make money, irrespective of the cost of production.

2. Admission prices must continue to be regulated by the location of the theater, class of patrons, capacity, competition, program, etc.

3. Competition among producers is necessary to good pictures. "Picture" business is and always will be "show" business. Each production must stand on its own bottom. There will always be "successes" and "failures." Competition forces the "failures" to go where they belong—on the shelf.

4. Yes.

5. The 15 cents per reel tax is up to the distributor. If he handles "successes" instead of "failures" it is a small matter.

6. Neither in my distributing organization nor my theaters.

7. Yes.

8. Depends upon location. Large first-class theaters in one-night-stand cities are one-night-stand theaters.

Answered By Carl R. Carlton

Responding to your esteemed favor of Jan. 9, I can say that I am very much interested in your questions, as they strike the vital point of the film industry today.

1. I firmly believe that the producers should set a fair and consistent rate of salaries for stars in order to enable everybody concerned in the production, exhibiting and exploiting end to make a fair profit. It hardly seems fair to pay exorbitant salaries to stars which are made with the producers' money. They have no investment and nothing to risk.

2. Admission prices should be guided in accordance with the class of the theater. Artistic presentation of a production involves considerable expense and it costs more to operate in some localities than others. This should be left entirely to the exhibitors.

3. I am strongly in favor of an alliance among producers, and I firmly believe that such an alliance would save considerable money to all of them, from the marketing, production and exploitation end of it. I, however, feel that competition can never be eliminated.

4. I do not believe that the year of 1918 will see any reduction in the cost of marketing or production, but, I be-

lieve that when the war is over our competition with Europe from the production standpoint, will bring about a reduction in pictures.

5. I am opposed to the 15 cents per reel tax.

6. I note an extremely marked decline in business in West Pennsylvania since the admission tax went into effect. It has worked a tremendous hardship on those interested in the exhibition end of this business, and while I am not in a position to state the percentage that have been forced out of the business, it must be a considerable percentage. The exhibitor hangs on to the last ditch and can only be persuaded to quit when the sheriff sells him out.

7. I do not think that the picture producers or exhibitors can ever profit by attempting to build up a picture business in legitimate theaters. I firmly believe that the picture and the legitimate theater game are two things apart.

8. Your question is a hard one to answer. The minimum run of a production is determined upon the quality of the picture and the popularity of the theater. What the exhibitors really need is a good live production that builds up from start to finish. A production of this kind cannot be made like Uneeda Biscuits. The moving picture exhibitors should make as much money at this time as ever, as the moving picture game is a poor man's amusement. What they need more than anything else is a picture worth while, pictures to interest the moving-picture-going public. Everybody seems to have as much and more money than they ever had. They also want amusement. Moving pictures will appeal to them. We have very few legitimate shows on the road, and therefore we have less competition.

The above answers to your questions are in my opinion the present state of affairs. I am an exhibitor and have been for eight or nine years, as well as a producer. I feel that I am in a position to talk from the production and exploiting end.

Answered By H. M. Horkheimer

1. As to whether producers should make a consistent effort to reduce the salaries of stars, I am of the opinion that such a policy pursued by the industry at large would be construed as unlawful. The right to contract is individual. To fix an arbitrary maximum for stars smacks of labor union regulations which cannot be applied to an

artistic activity like that of the stage or screen. It is true that some producers seem to have run wild in the matter of salaries, in their competitive greed; but that will all adjust itself, in the long run. The man who agrees to pay a star more than he or she is worth is foolish and will ultimately be eliminated. It would be manifestly unfair to the player to set a figure and say, "You cannot earn any more than that." Some far-seeing producer might be able to do better by the player and thereby make money for himself. The box office will always determine what an artist's commercial value to his employer is. The producer who is not governed by that barometer will never be saved by any concerted action that the trade may take on the subject.

2. The matter of increased admissions is one that I do not feel is properly within the province of the producer to decide on. I deny the exhibitor the right to say what the producer shall charge for his picture and therefore accord him the same right to determine what the public shall pay him when it comes into his house to see the picture. Notwithstanding, I have some personal opinions on the question of admission prices which I do not mind uttering and the exhibitor can take them for what they are worth. It is a matter of history that motion pictures gained their great vogue because they offered a form of amusement for a small expenditure.

The old five and ten cent shows made it possible for the whole family of modest means to see an entertainment, in the days when the legitimate theater had gone beyond their pocketbook. Gradually the quality of pictures improved and finer picture-houses were built. The exhibitor's expenses increased and he had to charge his patrons more—and the end is not yet. Latterly, it has been reported that attendance is decreasing. This can be explained in only one way and that is the increasing cost to the consumer or patron. The democracy of the motion picture—that is its original appeal to the multitude—was its greatest strength. Anything tending away therefrom is bound to lessen its hold. I have always contended—and been roundly condemned for it—that the picture business is a five and ten business. Not in quality of production, but for admission purposes, and I have no reason to change my mind. Increasing admission prices helped to blight the regular theater when the pictures came along. The

golden egg-laying goose may be shied off the nest once more if the cost to see pictures continues to rise.

3. Reasonable organization is bound to benefit any industry. But it must not be such organization as is intended to eliminate fair competition. That alone is the life and incentive to any industry to advance. Unfair and vicious competition of the sort that harms an industry should be cut out. But the understanding among legitimate producers to that end must never smack of being in restraint of trade. We need protection from irresponsible fly-by-nighters more than anything else. The matter of overproduction must regulate itself on the basis of the law of supply and demand. It will never be a matter of agreement.

4. As for whether the coming year will witness a reduction in the number of pictures made, that is wholly a matter of speculation. It is true that right now production is at a minimum for most of the studios have been running on the low gear for several months, owing to definite trade conditions. But things may change in sixty or ninety days which will result in full speed ahead and thus take up the slack in production. This whole question is one of the survival of the fittest. Those picture makers who are not giving the public what it wants will have to make fewer productions if they haven't a big enough bankroll to keep them above water.

5. If Uncle Sam says to the motion picture industry that he needs more money to prosecute the war, wherefore they are to pay 15 cents per reel, I am the last man to demur. The funds must come from somewhere and I know of no industry than can afford to be more generous than ours. Of course, I do not favor allowing ourselves to be imposed upon; and I do not believe there is any danger of that. It may be necessary later on to increase the tax; if so I am willing to abide by the Government's demands. As for who is going to pay this film tax in the last analysis—that always devolves upon the consumer. He elects the lawmakers, wherefore he must look to him if the burden becomes too heavy. It is not the film producers who is assessing the tax.

6. As a producer, I am not in position to give first-hand testimony as to whether the war tax has caused a decline in motion picture admissions. Some exhibitors say it has and others say it hasn't. The effect seems to vary



SCENE FROM "THE HOUSE OF GLASS"
Clara Kimball Young's New Select Picture

in various sections. But I believe the general tendency to increase the cost to the consumer results in decreased consumption. There is no reason why it should have the opposite effect.

7. If legitimate theaters are dark because the road show business is practically dead, I can see no harm in cultivating these as a market for motion pictures. Picture house exhibitors may object to this additional competition; but it is all a matter of business and they must meet it just as they do the advent of a new picture house. The manufacturer is primarily interested in getting as wide a distribution for his wares as possible. For that reason I believe in selling to anyone who can buy. There can be no harm in extending the outlet wherever possible.

8. As for the minimum run of feature pictures in large houses, that is another matter for the exhibitor to decide. But in all fairness to a picture, I do think it should be given an opportunity to be viewed by as large a number of people as possible. Frequent changes each week tend to make the people restless and demand even more variety. As a manufacturer, I don't believe any good picture ought to be run less than three days. Allowed to establish itself, it will surely draw that long if it has any elements of popularity at all. And where the city is big enough, a recognized star in a good story should "pull them in" for a week. Some will run even longer, as the biggest successes prove. But this is a question which each exhibitor must decide for himself. He knows his clientele—or at least should—if he is a real showman. Showmanship is what the exhibiting end of the business needs most—intelligent showmanship—and if the producers are wise they will do all they can to foster it by cooperation and other means.

Answered by Herbert Brenon

2—Admission prices should vary according to the standard of the production. There shouldn't be any fixed rate for moving picture theaters. There should be a scale of prices according to the neighborhood and according to the length of time it has been released, and the way the public has received it. You can't expect a poor man who lives in a little mining town to pay the same price to see a picture as a rich man who sees the picture immediately upon its release in a luxurious theater in the metropolis. It should be the aim of the exhibitor at all times to keep down his

prices. The screen speaks a universal language, let it be within the reach of all.

3—The sooner producers get together and make a consistent effort to meet the needs and the requirements of the exhibitors, the sooner will this great industry attain its permanent financial basis. Just as long as the producers wrangle amongst themselves and use petty means to get ahead of one another, just so long will the industry be hampered from making rapid strides towards its highest development.

Unity is one of the essentials of success. By this I don't mean that I am in favor of amalgamation. Far from it. I consider amalgamation a menace to its progress. But what I mean is this: Let producers bury their insignificant differences. Personal disputes mean nothing compared to the ultimate welfare of this powerful business. What are they compared to the industry as a whole? What field to-day offers more opportunities than the motion picture in art, in finance, in education, or in this vital business we are now engaged in, that of making war? What vast ground there is to be covered. Let us all get together in one concentrated effort to go forward and to bring the motion picture into its own.

We producers, now that the industry is still young, have great responsibilities on our shoulders. It is up to us, and to us only, to make or break. We must meet the exhibitor more than half way. We have a great task to perform. Let us not try to shirk it.

Not that I do not believe in competition. It is the life of the industry. The minute that competition ceases to exist the industry comes to a standstill. It ceases to march onward.

But do not let competition degenerate into bickering, mud-slinging and petty jealousy. Above all, let us be fair and fight fair. Give honor where it is due, praise where it is deserved, and encouragement where it will help.

Let it never be said that we producers threw away our opportunities and were weighed in the balance and found wanting. Let it be said rather that we devoted our energies to the betterment of the interests of the industry of which we are the foundation stones, that we had much to fight against but that we fought our battles openly and squarely; that we looked forward and worked steadily, that we were united to a man to lead this industry on to its goal.

7—Every market is worth cultivating, and while, of course, the motion picture industry does not wish to encroach upon the rights of its sister art, the theater, still there are certain fields which undoubtedly are more suited to the celluloid drama than to the various other forms of theatrical entertainment.

Amongst these is the road show business. Everyone who has anything to do with the theater is familiar with the terrible expense that is attendant upon one of these road show companies. There is transportation for the actors and the props, hotel bills and the rest of it. At the present high cost of everything it is well nigh impossible to meet the overhead expenses, with a result that the road show business is practically dead, and many theaters throughout the country are vacant.

It stands to reason that with the theaters closed down the people who heretofore depended for their amusement upon these traveling companies are in a bad way for entertainment. It is an easy matter for these houses to be equipped with the necessary mechanical devices and used for films. Films can be transported at comparatively little cost.



A DARK DEED IN "THE HIDDEN HAND"
Pathé Mystery Serial Starring Doris Kenyon

First rate pictures can be shown where, perhaps, owing to the terrible expense, only mediocre companies ever penetrated. At least the patrons can be supplied with satisfying entertainment.

The vast closing of the legitimate theaters throughout the country is indeed an aspect worth regarding for moving picture producers.

Answered by Ernest Shipman

1. In some instances—yes!
2. Under certain conditions and locations—yes.
3. Absolutely.
4. It will bring a reduction in the number of poor pictures!
5. Double yes.
6. One week with exploitation.

Answered by William A. Lechner

1. In regard to the salaries of stars, certainly I believe in a consistent effort of the producers to reduce these, as the competition of producers to secure various stars has brought these salaries to a figure beyond what is within reason.
2. Yes, I am in favor of increased admission prices.
3. In regard to your query as to whether the industry would benefit by more alliances among producers and ing power.

less competition, I am surely in favor of less competition and more honesty; that is, if this stunt is being worn any more.

4. As to the number of pictures to be made during the coming year, you bet, I believe there is going to be a considerable decline.

6. As to business in general since the war tax has gone into effect, yes; in my opinion there has been a considerable decrease.

7. Yes, I believe it would be worth while cultivating the legitimate theaters which are now dark, but it would certainly be some job.

8. Lastly, in regard to the minimum run of features in our large houses, I think this should be at least one week.

Answered by W. B. Shallenberger

1. If they want to save the industry they must.

2. Only in case of necessity.

3. No.

4. No.

5. Yes.

6. Yes.

7. Yes.

8. Depends entirely on their drawing power.

MOST HUMOROUS PICKFORD FILM

Comedy Said to Dominate
"Amarilly of Clothes Line
Alley"

Activities on Mary Pickford's next picture to be released by Artcraft following "Stella Maris," have finally been commenced in San Francisco. The title of the production is "Amarilly of Clothes Line Alley" by Frances Marion, based on the novel by Belle K. Maniates. It was for this production that the Mary Pickford players recently journeyed to Frisco, and on which they were unable to begin work because of the enthusiastic crowds that gathered in the streets to watch "Little Mary." After several unsuccessful attempts the company returned to Los Angeles and upon assurances from the San Francisco authorities that special arrangements would be made to allow Miss Pickford to work, the company again made the trip to that city with better success.

"Amarilly of Clothes Line Alley," it is announced, is probably the most humorous subject in which Miss Pickford has ever appeared.

TUCKER APPOINTED MANAGING DIRECTOR

Successful Producer Assumes
Supervision of All Gold-
wyn Pictures

George Loane Tucker, one of the ablest directors and producers in the motion picture industry, has become managing director of production for Goldwyn Pictures Corporation and will have oversight and supervision of all the company's releases.

From the earliest days of Goldwyn Mr. Tucker has taken a vital interest in the company because he felt then and now that it presented one of the greatest opportunities for screen achievement in the entire industry, and because he was inentire harmony with the Goldwyn plan of making only quality productions.

That Mr. Tucker should step into this important post is of great value to Goldwyn for many reasons, not merely because he is an able and brilliant director, but because he is one of the most expert judges of story values for the screen as well as a master of continuity.



FRANCES MARION

As a writer of scenarios for production by Mary Pickford, Miss Marion has displayed an inventive resourcefulness and a grasp of character, which have placed her among the foremost screen fictionists of the day.

NEW PATHÉ SCHEDULE HAS FIVE IMPORTANT FEATURES

Big Star-Big Story Policy Makes Auspicious Beginning With Frank Keenan, Fannie Ward, and Bessie Love

A further step to assure the big new Pathé Plays maintaining the high standard set by them is revealed in the announcement that Astra's eight-reel production of Rudyard Kipling's story of romance and adventure, "The Naulahka," made under the direction of George Fitzmaurice, will be released in the Pathé Plays program.

The titles of two of the first five pictures have been changed and the names of these Pathé Plays are announced as follows: Fannie Ward in "Innocent"; Frank Keenan in "Loaded Dice"; Antonio Moreno and Doraldina in "The Naulahka"; Bessie Love in "How Could You, Bessie?" and Bryant Washburn in "Twenty-One."

The release of "The Naulahka" as a Pathé Play demonstrates the determination of Vice President and General Manager J. A. Berst, to make the Pathé Plays' name stand for the utmost in feature pictures. The remarkable production of Kipling's story is without any doubt the biggest feature ever released by Pathé, and the decision to handle it in this way was reached by Mr. Berst after a thorough survey of conditions, and is the result of his promise to give exhibitors the best pictures on the market as Pathé Plays.

"We are making big plans and we want the Pathé Plays to stand for really big pictures," said a Pathé official. "That is why we are releasing them every two weeks in order to assure quality. As we enlarge our producing facilities, as the condition of the business in general justifies it, we may very conceivably increase the number of Pathé Plays accordingly. The main point is to be sure of good, strong box office attractions."

First Five Pathé Plays

The first five Pathé Plays represent the work of the biggest authors, stars, and directors associated with the motion picture industry. The authors and the scenario writers associated in the production of the first five Pathé Plays to be released under the new plan in addition to Rudyard Kipling include George Randolph Chester, George Broadhurst, Ellery H. Clark, Izola Forrester, Mann Page, Charles Sarver, Gilson Willets, and Agnes C. Johnston.

"Innocent" is best summarized as a screen version of the A. H. Woods' stage success by George Broadhurst, which is better than the play and which, as a whole, provides Fannie Ward with a better picture than "The Cheat." The cameraman is Percy Hilburn, who was the biggest figure in the photographic department at the Lasky Studio. In selecting the cast types have been picked that fit the story admirably. John Miltern, who was Wyndham in the original play, again appears as the hero. Armand Kalisz plays the heavy, while Frederick Perry plays the role of Innocent's father.

"Loaded Dice" maintains the standard set by "Innocent." It also is true to the big-star, big-story, big-production policy that marks Pathé Plays. It has, in the first place, a title that means box office value. It stars Frank Keenan. It is a five-reel adaptation by the well-known scenario writer and author, Gilson Willets, from Ellery H. Clark's successful book. It is a drama of remarkable punch dealing with profiteering, politics and big business. In the cast are Florence Billings, Guy Coombs and Madaline Marshall. The produc-

tion is one on which money has been spent lavishly, presenting many large settings, fine photography and illustrated titles that are worthy of especial notice.

Delightful Comedy

"How Could You Bessie?" is the appealing title of what is expected to prove the best picture in which Bessie Love, who learned her art under D. W. Griffith, has ever had. The story was written by Izola Forrester and Mann Page, whose names are known to readers of America's most widely circulated magazines. The scenario was written by Agnes C. Johnston. The cast includes James Morrison, George Honey and Edna Earle.

"Twenty-one" is an original story written by George Randolph Chester, one of the most widely read authors in America, having been especially prepared for Bryant Washburn following a number of conferences between the star and the author. "Twenty-One" presents Bryant Washburn in what is practically a dual role. He is seen as a timid young man who develops the courage and strength to meet the world's champion in the ring, thus affording remarkable opportunities for Mr. Washburn again to demonstrate his unusual ability as a light comedian.

PATENTS COMPANY WITHDRAWS APPEAL Companies to Abide by Decision Relative to Anti-Trust Law

The Motion Picture Patents Company plans to withdraw its appeal from lower court decrees restraining it and ten proprietary companies, as well as a large number of individuals, from carrying out agreements held to be in violation of the anti-trust laws.

The company has notified Attorney General Gregory that it is content to abide by the decree, and that with one or two exceptions all those named originally as defendants had agreed to conform to the order. Last week the Supreme Court granted a motion by the company to postpone arguments on the appeal, and it was understood that as soon as communications could be obtained from all the defendants the company would ask the court to dismiss the case.

RODEO NETS \$18,000

Proceeds of Fairbanks' Event Go to Red Cross Fund

The west of Frederick Remington, Edward Borein, Charles F. Lummis, Alfred Henry Lewis—the west of song and story—was brought into being at Washington Park, Los Angeles, recently when the widely heralded Douglas Fairbanks Red Cross Rodeo was held, at which approximately \$18,000 was cleared for the American Red Cross.



KITTY GORDON
In "The Divine Sacrifice"

NEW DIRECTOR

FOR MAE MARSH

Hobart Henley Will Supervise Quaint Actress in Goldwyn Production

Preparations for Goldwyn's new production starring Mae Marsh include the engagement of Hobart Henley as director. His pronounced success in presenting "Parentage" to the public brought Mr. Henley to the attention of Goldwyn, and a contract was signed whereby he becomes the guiding factor in the Mae Marsh drama.

Hobart Henley's capital work is leading man in several Universal features, notably "The Evil Women Do" and "June Madness," seemed to make stardom his future place in the world of motion pictures. But he chose to give directing a higher place than acting and produced a number of features before sponsoring "Parentage."

The finished scenario of the Mae Marsh play is now in his hands and the cast is being gradually selected. Owing to the importance of the offering, Goldwyn believes that unusual attention should be given all the preliminary details. As all the parts practically are principals, this becomes a task in itself. Mr. Henley is patient, however, and his enthusiasm over the story gives him confidence in the result of his search for a balanced cast.

LINDER HAS RECOVERED Comedian Plans Visit to This Country in April

Max Linder, the popular French comedian, who terminated his contract with Essanay last July on account of ill health, has cabled to friends in this country that he has now fully recovered and that he expects to visit this country again in April.

After making a few productions at his own studio in Paris, the Cinemax, M. Linder repaired himself to Switzerland, and will sail for the United States in a few months. Just which company will present him is still a point of conjecture, but he will be surrounded by his own staff of producers.

ANOTHER BEACH PICTURE ANNOUNCED

Goldwyn Will Present "Heart of the Sunset" With Anna Nilsson, As Successor to "The Auction Block"

Goldwyn Distributing Corporation announces the completion of another Rex Beach film drama, "Heart of the Sunset," made from the famous author's

most successful film story of life in the elemental.

Anna Q. Nilsson is the featured feminine player in "Heart of the Sunset." In the leading masculine role—the Rex Beach pictures have no stars, so-called—is Herbert Heyes. Neither Miss Nilsson nor Herbert Heyes needs any introduction to the public of motion pictures.

The production has been more than three months in preparation, chiefly at Eagle Pass and Corpus Christi, Tex., under the direction of Frank Powell, one of the most capable motion picture directors of the day. Others in the cast besides Miss Nilsson and Mr. Heyes are Robert Taber, E. L. Fernandez, Jane Miller, William Frederic and Irene Boyle.

REID GOES WEST

Star to Continue Production in Hollywood Studios

Wallace Reid, who recently started work at the New York studios of Famous Players-Lasky, following his tour of the country, last week, left for California. Under the direction of Donald Crisp, Mr. Reid commenced activities on his new Paramount picture in the East but owing to conditions brought about by the coal situation, it was decided that he discontinue operations here.

Accompanied by Director Crisp, Ann Little, his leading lady, and the balance of the cast, the popular star is now en route to the Hollywood studios, where the balance of his current picture will be staged. Although the title of this production has not as yet been announced, it is understood that the scenario is an adaptation from one of the present "best sellers." This photoplay is Donald Crisp's first subject since signing his new contract.

ANNA Q. NILSSON
In "Heart of the Sunset"

successful novel of that name. Unlike "The Auction Block," which was purchased from the Rex Beach Pictures Company and released as a regularly scheduled Goldwyn subject, the production is to be distributed as a special Rex Beach production.

"Heart of the Sunset," the final scenes of which have just been completed in the Southwest, is declared by its producers to be in every way a worthy successor of "The Auction Block," a "clean-up" picture for exhibitors everywhere. After viewing it in its unassembled state, Rex Beach declares he believes it is a more powerful production than "The Barrier," his

INTEREST AROUSED IN JAXON SERIAL

Thrills Galore Are Promised in "Daughter of Uncle Sam"

Preliminary inspection of the first six episodes of "A Daughter of Uncle Sam," released through General Film Company, reinforces the producer's confidence expressed some time ago that this new serial is to be the thrill sensation of the year. Each episode is crowded with tense and dramatic situations well calculated to hold the attention of fans.

Jane Vance, the heroine of the serial, is a daring sportswoman whose feats will endear her to fans who are looking for new sensations. A few of the many exciting events in the early chapters of "A Daughter of Uncle Sam" are: A race on ice between an automobile and an ice boat; a collision at sea between a yacht and a motor boat; the theft of the government secret code by spies; the destruction of a munitions plant by bombs planted by a German agent; the arrest of the plotters and their escape from jail with the aid of explosives; the ingenious attempts of plotters to obtain the secret of the telescope, a marvelous war invention; the rescue of the inventor from a rock rapidly being enveloped by the tide; a disastrous fire started by German agents; an attempt to "get" the hero by cutting down a tree from which he is making observations; the round-up and capture of members of the spy-gang; a saw-mill scene in which the master spy puts the heroine at the mercy of the machinery; a fight atop an ice-covered rock between the hero and the master spy and the former's thirty-foot fall into the arms of soldiers below; a clever ruse by which the heroine throws the enemy off guard and sends a wireless call for help; and the capture of members of the gang in their secret cave.

The final episodes of the last half of the serial are nearing completion and are said to be filled with a succession of dramatic events. General Film exchanges report a heavy inquiry for "A Daughter of Uncle Sam" in every part of the country.

BABY OSBORNE'S NEXT "Any Home" Will be New Pathé Picture Starring Little Marie

In "Any Home," the Pathé Gold Rooster play, down for release on March 3, Baby Marie Osborne is to be seen in another charming story of childhood with enough of the dramatic element in it to give it action and strength. John W. Grey and Manuel Ramirez-Torres are co-authors of "Any Home," and have succeeded in giving the talented child a vehicle well adapted to her personality and talent. Little Sambo, the comical colored boy who has made such a hit in recent Baby Osborne pictures, has a prominent part in the cast, and repeats the success which he achieved in "The Little Patriot." Herbert Standing, the celebrated actor in the "spoken drama," is in the cast, as is Marian Warner, who has played in many of these Baby pictures. The picture was produced by Dando at Glendale, Cal.

RETURNS TO SCREEN

Ralph Kellard, who recently resigned from the leading role of "Eyes of Youth," has returned to the screen and will make his re-appearance in pictures under the Pathé banner in a forthcoming five-reel Pathé play. Previous to his return to the stage this season, Mr. Kellard was a Pathé star for two years, having been starred in "The Shielding Shadow," "Pearl of the Army," and "The Precious Packet."

CULTIVATING NEW FIELD

With many of the legitimate theaters throughout the country showing pictures in place of road attractions as a result of the unsettled transportation conditions, a new field has been opened for the special productions such as are distributed by the United States Exhibitors' Booking Corporation, according to a statement issued by Frank Hall, president and general manager of the concern.

Booking records recently submitted to Mr. Hall at the executive headquarters of the concern in the Times Building reveal that many of the largest theaters heretofore devoted to road shows have abandoned that policy in favor of moving pictures. A majority of them have made it a point to book special productions in preference to program pictures, inasmuch as they wish to conform as much as possible with their established policy of presenting an attraction which in itself is virtually an evening's entertainment.

Many of the legitimate theaters in towns through Ohio, Indiana and Illinois, not to mention many below the Mason-Dixon line, have found conditions arising from the war so oppressive that they have taken up pictures.



PEGGY HYLAND IN "THE OTHER WOMAN"
Pathé Picture Made from Popular Story

DIRECTORS' BALL WELL ATTENDED

Screen and Stage Contribute Distinguished Representatives to Dance and Supper at Hotel Biltmore

One of the most representative gatherings that ever attended an affair of the kind was present at the dance and supper given by the Motion Picture Directors' Association at the Hotel Biltmore, Jan. 26. Entertainment was furnished by a bagpipe band and a company of Spanish dancers from "The Land of Joy." Among those in attendance were:

Nat C. Goodwin, Creighton Hale, Mr. and Mrs. Sidney Drew, Mr. and Mrs. Sidney Jarvis, Grace Valentine, Sheldon Lewis, Virginia Pearson, George Le Gueure, Mr. and Mrs. William Fox, Major Wallace McCutcheon, Pearl White, Baron De Witz, Lois Meridith, Francis X. Conlon, Tom Moore, Betty Howe, Lieut. Earl Feltier, Gertrude McCoy, Sam Spedon, Nathan Burkhardt, Mr. and Mrs. Edgar Seiden, Lord Innes Ker, Mr. and Mrs. Herbert Blaché, Ted Barron, Crawford Kent, Elsie Ferguson, J. F. Frances, Margaret Greene, Albert Parker, Antonio Moreno, A. O. Brown, Thomas Gray, Corene Uzzell, Walter Moore, Hugh Ford, Fred Schader, Baron Eyroldi, Amelia Stone, John Miltern, Jack Gleason, Herbert Brenon, Samuel Goldfish, Marcus Loew, Mose Gumbel, Charles Hayes, Eva Francis and Carlton King.

Carlyle Blackwell, June Elvidge, Everett Overton, Clara Kimball Young, Harry Garson, Oscar Apfel, Mr. and Mrs. S. L. Roth-

apel, Hobart Henley, Alice Joyce, Duncan McLean, James Kirkwood, Frank Keeney, Fred H. Warren, Maude Fealy, Jean Shelby, Josephine Du Pre, Patricia Collinge, Fritzie Eggers, Mr. and Mrs. Max Karger, Mr. and Mrs. Richard Rowland, Nat B. Spingold, Violet Mersereau, Fred Block, Mr. and Mrs. Tom Terriss, G. M. Anderson, Lawrence Weber, Harry Hilliard, Rae Ford, John Adolph, Capt. E. H. Lambert, Mr. and Mrs. James L. Hoff, P. A. Powers, Edward Davis, Valentine Grant, Anders Randolph, June Caprice, George Trimble and J. M. McKeon.

Edgar Selwyn, Margaret Mayo, Gail Kane, Marjorie Rambeau, Charles Giblyn, Mr. and Mrs. Frank Losee, Mr. and Mrs. Harry Morey, C. A. Kracht, Daniel Frohman, Madge Evans, Mr. and Mrs. Lewis J. Seznick, H. H. Bruenner, Mildred Adams, John Emerson, Anita Loos, Fritz Tidien, Grace Sherwood Clickner, Ouida Bergere, Willard Mack, Pauline Frederick, Frederick Von Patten, Alan Hale, Sonia Marcova, Albert Kaufman, Jack Pickford, Olive Thomas, Owen Moore, Frank Ward O'Malley, Doris Kenyon, Adolph Zukor, Hazel Kirk, Mahlon Hamilton, Wally Van, Harley Knoles, Mr. and Mrs. Bert Adler, Sidney Olcott, Carroll Fleming, J. Searle Dawley and many others.

WORLD STARS SIGN OTHER CONTRACTS

Players Leave Corporation for Increase of Salaries which Necessitates Increase of Rentals to Exhibitors

The publicity department of World-Pictures Brady-Made may be considered partly playful and also partly in earnest in what it has to say upon certain matters of rather general interest.

"A favorite indoor sport among manufacturers during the past year or more," declares the publicity department, "has taken the form of paying World stars two or three times their World salaries to sign contracts elsewhere. This is a process quite complimentary to World skill in picking stars and developing them to a high point of artistic perfection.

"To illustrate, Ethel Clayton's contract with World-Pictures Brady-Made, will expire during the month of March, and after a vacation she will go to work for another company at a salary reported to be \$2,000 a week for forty-four weeks. The experience of other manufacturers who have paid fancy sums for former World stars has been that it was necessary to greatly increase the amount previously charged to the exhibitor, in the first place inviting his resentment and in the second invoking a condition made to order for this situation.

"For example, Alice Brady retired several months ago from World-Pictures Brady-Made, yet the corporation still has several unpublished Alice Brady pictures, which are being issued from time to time on the

HEARST-PATHÉ NEWS

The Hearst-Pathé News No. 8 presented to American audiences for the first time scenes of the French armies rushing to the aid of Italy. This event was a matter of such great importance that it received extended mention in newspapers all over the world.

In the Hearst-Pathé News No. 8 appeared scenes from a remote country that has figured prominently during recent weeks, and that are most noteworthy since they bring mediaeval and modern warfare together. The scenes in question showed the tribesmen

World program at World prices. One of these, called "The Spurs of Sybil," is due for publication in the beginning of March, with others to follow in due course.

A long time ago, when Clara Kimball Young left the World Film Corporation to join a new management at a greatly increased income, several of her pictures, made and held in reserve for this situation, were released, covering a period of some months' duration, and a similar case was developed in the instance of Robert Warwick.

"Of Miss Clayton's finished photoplays there will be a considerable number by the time her contract is ended, and presumably they will be published, covering quite a long time and entering into active competition, at program prices, with the new pictures of this artist produced at the higher cost reflected in her inflated salary.

"This of course is simple and easy to do under the World's system of completing its productions for months ahead. I am not saying that the ability to go on issuing the pictures of Miss Young, Mr. Warwick, Miss Brady and Miss Clayton long after their transference to other companies has any bearing upon this advance productivity, but it is extremely convenient and useful."

of Arabia flocking to the British colors in order to join the fight for democracy. In their strange flowing costumes and with their antique firearms they furnish a complete contrast to European soldiers as may be imagined.

The third issue of the Physical Culture Screen Magazine, which has just been released by General Film Company, contains performing an unusual feat of strength, a wealth of interesting material for picture fans who are anxious to build stronger bodies and insure better health for themselves.

BORDER STORY FOR FAIRBANKS

"Headin' South" Will Be Artcraft Star's Next Picture

The scenario for "Headin' South," Douglas Fairbanks' next picture for Artcraft, was written by Chief Director Allan Dwan, giving Fairbanks a role in which he does his utmost to outdo the stunts that made his recent picture, "The Man from Painted Post," somewhat of a novelty from an acrobatic standpoint. The story carries the actors over a wide range of territory, from Canada to Mexico, and presents a big variety of scenery, including snow capped mountains, forests, wilderness, the Western plains and the blazing desert. Dwan has had signal success in directing Fairbanks in the past, and produced "A Modern Musketeer," Fairbanks' last photoplay, which has been exceptionally well received.

The direction of "Headin' South" is in charge of Art Rosson, a former pupil of Allan Dwan, who agreed with Fairbanks that Rosson's work had demonstrated his ability to capably handle a big production under the supervision of Dwan.

Catherine MacDonald makes her first appearance opposite Douglas Fairbanks in this picture. She recently completed a picture with Charles Ray, the Ince Paramount star, and came well recommended to the Fairbanks studio. Two of the biggest scenes in the picture are villages which were specially constructed near the Mexican border, and in which the depredations of the bandits are pictured.

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It developed that the date was set by the opposing attorney and not by Judge Pound, and as there was no session of the court on that day Judge Pound left the city. It remains with Judge Pound to decide whether he will hear arguments and grant the motion to stay execution or deny it.

The attorney for Bergstrom, the motion picture theater proprietor, hoped to obtain a stay and thereby give the movie men an opportunity to open their theaters on Sundays until the final argument of the case before the Court of Appeals on Feb. 28.

The decision in the case will probably be handed down in March and will be of the utmost importance to the motion picture interests throughout New York State.

GEO. W. HERRICK

"SUNSHINE NAN"

Ann Pennington's Newest Paramount Picture Is Nearing Completion

Ann Pennington's newest Paramount picture, "Sunshine Nan," is now rapidly nearing completion in the Famous Players-Lasky New York studios. Sunshine Nan is Alice Hegan Rice's highly successful story published this year, the original title of this story being "Calvary Alley." Miss Rice will be remembered as author of "Mrs. Wiggs of the Cabbage Patch," "Lovely Mary," "Mr. Opp," etc.

Mrs. Lewis McCord, whose death was recently reported, had already commenced work in this picture. Her part has been turned over to Helen Tracy. Others in the cast are Richard Barthelmess, John Hines and Charles Elbridge. Charles Giblyn is directing the film, the scenario having been written by Eve Unsell.

LEONHARDT CALLED EAST

Goldwyn's Western Manager Is Now on Tour of New England States

Harry Leonhardt, general Western Manager of Goldwyn Pictures, with headquarters in Los Angeles, has been called East and is now on a special commission for his organization in New England, and temporarily stationed in Boston. Mr. Leonhardt, who is one of the best known executives in film salesmanship, has direction for Goldwyn of the Denver, Los Angeles, San Francisco and Seattle zones, and is one of the outstanding figures in the West Coast country. Owing to his years of experience in theatricals in the East and his business association with the Keith and Proctor interests, he is known to theatrical men in every part of the East, and Goldwyn is fortunate in having him available for confidential work in New England.

EXPOSITION OCTOBER 5-13

At a meeting of the directors of the Exposition Committee last week it was found that, owing to conflicting dates, the postponed Exposition could not be held at Grand Central Palace, New York, in September, as first announced. It is now definitely stated that the show will take place Oct. 5-13.

NEW PATHÉ SCHEDULE HAS FIVE IMPORTANT FEATURES

Big Star-Big Story Policy Makes Auspicious Beginning With Frank Keenan, Fannie Ward, and Bessie Love

A further step to assure the big new Pathé Plays maintaining the high standard set by them is revealed in the announcement that Astra's eight-reel production of Rudyard Kipling's story of romance and adventure, "The Naulahka," made under the direction of George Fitzmaurice, will be released in the Pathé Plays' program.

The titles of two of the first five pictures have been changed and the names of these Pathé Plays are announced as follows: Fannie Ward in "Innocent"; Frank Keenan in "Loaded Dice"; Antonio Moreno and Doraldina in "The Naulahka"; Bessie Love in "How Could You, Bessie?" and Bryant Washburn in "Twenty-One."

The release of "The Naulahka" as a Pathé Play demonstrates the determination of Vice President and General Manager J. A. Berst, to make the Pathé Plays' name stand for the utmost in feature pictures. The remarkable production of Kipling's story is without any doubt the biggest feature ever released by Pathé, and the decision to handle it in this way was reached by Mr. Berst after a thorough survey of conditions, and is the result of his promise to give exhibitors the best pictures on the market as Pathé Plays.

"We are making big plans and we want the Pathé Plays to stand for really big pictures," said a Pathé official. "That is why we are releasing them every two weeks in order to assure quality. As we enlarge our producing facilities, as the condition of the business in general justifies it, we may very conceivably increase the number of Pathé Plays accordingly. The main point is to be sure of good, strong box office attractions."

First Five Pathé Plays

The first five Pathé Plays represent the work of the biggest authors, stars, and directors associated with the motion picture industry. The authors and the scenario writers associated in the production of the first five Pathé Plays to be released under the new plan in addition to Rudyard Kipling include George Randolph Chester, George Broadhurst, Ellery H. Clark, Izola Forrester, Mann Page, Charles Sarver, Gilson Willets, and Agnes C. Johnston.

"Innocent" is best summarized as a screen version of the A. H. Woods' stage success by George Broadhurst, which is better than the play and which, as a whole, provides Fannie Ward with a better picture than "The Cheat." The cameraman is Percy Hilburn, who was the biggest figure in the photographic department at the Lasky Studio. In selecting the cast types have been picked that fit the story admirably. John Milner, who was Wyndham in the original play, again appears as the hero. Armand Kalisz plays the heavy, while Frederick Perry plays the role of Innocent's father.

"Loaded Dice" maintains the standard set by "Innocent." It also is true to the big-star, big-story, big-production policy that marks Pathé Plays. It has, in the first place, a title that means box office value. It stars Frank Keenan. It is a five-reel adaptation by the well-known scenario writer and author, Gilson Willets, from Ellery H. Clark's successful book. It is a drama of remarkable punch dealing with profiteering, politics and big business. In the cast are Florence Billings, Guy Coombs and Madeline Marshall. The produc-

tion is one on which money has been spent lavishly, presenting many large settings, fine photography and illustrated titles that are worthy of especial notice.

Delightful Comedy

"How Could You Bessie?" is the appealing title of what is expected to prove the best picture in which Bessie Love, who learned her art under D. W. Griffith, has ever had. The story was written by Izola Forrester and Mann Page, whose names are known to readers of America's most widely circulated magazines. The scenario was written by Agnes C. Johnston. The cast includes James Morrison, George Honey and Edna Earle.

"Twenty-one" is an original story written by George Randolph Chester, one of the most widely read authors in America, having been especially prepared for Bryant Washburn following a number of conferences between the star and the author. "Twenty-One" presents Bryant Washburn in what is practically a dual role. He is seen as a timid young man who develops the courage and strength to meet the world's champion in the ring, thus affording remarkable opportunities for Mr. Washburn again to demonstrate his unusual ability as a light comedian.

ANOTHER BEACH PICTURE ANNOUNCED

Goldwyn Will Present "Heart of the Sunset." With Anna Nilsson, As Successor to "The Auction Block"

Goldwyn Distributing Corporation announces the completion of another Rex Beach film drama, "Heart of the Sunset," made from the famous author's

PATENTS COMPANY WITHDRAWS APPEAL Companies to Abide by Decision Relative to Anti-Trust Law

The Motion Picture Patents Company plans to withdraw its appeal from lower court decrees restraining it and ten proprietary companies, as well as a large number of individuals, from carrying out agreements held to be in violation of the anti-trust laws.

The company has notified Attorney General Gregory that it is content to abide by the decree, and that with one or two exceptions all those named originally as defendants had agreed to conform to the order. Last week the Supreme Court granted a motion by the company to postpone arguments on the appeal, and it was understood that as soon as communications could be obtained from all the defendants the company would ask the court to dismiss the case.

RODEO NETS \$18,000

Proceeds of Fairbanks' Event Go to Red Cross Fund

The west of Frederick Remington, Edward Borein, Charles F. Lummis, Alfred Henry Lewis—the west of song and story—was brought into being at Washington Park, Los Angeles, recently when the widely heralded Douglas Fairbanks Red Cross Rodeo was held, at which approximately \$18,000 was cleared for the American Red Cross.



KITTY GORDON
In "The Divine Sacrifice"

NEW DIRECTOR FOR MAE MARSH Hobart Henley Will Supervise Quaint Actress in Goldwyn Production

Preparations for Goldwyn's new production starring Mae Marsh include the engagement of Hobart Henley as director. His pronounced success in presenting "Parentage" to the public brought Mr. Henley to the attention of Goldwyn, and a contract was signed whereby he becomes the guiding factor in the Mae Marsh drama.

Hobart Henley's capital work is leading man in several Universal features, notably "The Evil Women Do" and "June Madness," seemed to make stardom his future place in the world of motion pictures. But he chose to give directing a higher place than acting and produced a number of features before sponsoring "Parentage."

The finished scenario of the Mae Marsh play is now in his hands and the cast is being gradually selected. Owing to the importance of the offering, Goldwyn believes that unusual attention should be given all the preliminary details. As all the parts practically are principals, this becomes a task in itself. Mr. Henley is patient, however, and his enthusiasm over the story gives him confidence in the result of his search for a balanced cast.

LINDER HAS RECOVERED Comedian Plans Visit to This Country in April

Max Linder, the popular French comedian, who terminated his contract with Essanay last July on account of ill health, has cabled to friends in this country that he has now fully recovered and that he expects to visit this country again in April.

After making a few productions at his own studio in Paris, the Cinemax, M. Linder repaired himself to Switzerland, and will sail for the United States in a few months. Just which company will present him is still a point of conjecture, but he will be surrounded by his own staff of producers.



ANNA Q. NILSSON
In "Heart of the Sunset"

successful novel of that name. Unlike "The Auction Block," which was purchased from the Rex Beach Pictures Company and released as a regularly scheduled Goldwyn subject, the production is to be distributed as a special Rex Beach production.

"Heart of the Sunset," the final scenes of which have just been completed in the Southwest, is declared by its producers to be in every way a worthy successor of "The Auction Block," a "clean-up" picture for exhibitors everywhere. After viewing it in its unassembled state, Rex Beach declares he believes it is a more powerful production than "The Barrier," his

REID GOES WEST Star to Continue Production in Hollywood Studios

Wallace Reid, who recently started work at the New York studios of Famous Players-Lasky, following his tour of the country, last week, left for California. Under the direction of Donald Crisp, Mr. Reid commenced activities on his new Paramount picture in the East but owing to conditions brought about by the coal situation, it was decided that he discontinue operations here.

Accompanied by Director Crisp, Ann Little, his leading lady, and the balance of the cast, the popular star is now en route to the Hollywood studios, where the balance of his current picture will be staged. Although the title of this production has not as yet been announced, it is understood that the scenario is an adaptation from one of the present "best sellers." This photoplay is Donald Crisp's first subject since signing his new contract.

INTEREST AROUSED IN JAXON SERIAL

Thrills Galore Are Promised in "Daughter of Uncle Sam"

Preliminary inspection of the first six episodes of "A Daughter of Uncle Sam," released through General Film Company, reinforces the producer's confidence expressed some time ago that this new serial is to be the thrill sensation of the year. Each episode is crowded with tense and dramatic situations well calculated to hold the attention of fans.

Jane Vance, the heroine of the serial, is a daring sportswoman whose feats will endear her to fans who are looking for new sensations. A few of the many exciting events in the early chapters of "A Daughter of Uncle Sam" are: A race on ice between an automobile and an ice boat; a collision at sea between a yacht and a motor boat; the theft of the government secret code by spies; the destruction of a munitions plant by bombs planted by a German agent; the arrest of the plotters and their escape from jail with the aid of explosives; the ingenious attempts of plotters to obtain the secret of the telescope, a marvelous war invention; the rescue of the inventor from a rock rapidly being enveloped by the tide; a disastrous fire started by German agents; an attempt to "get" the hero by cutting down a tree from which he is making observations; the round-up and capture of members of the spy gang; a saw-mill scene in which the master spy puts the heroine at the mercy of the machinery; a fight atop an ice-covered rock between the hero and the master spy and the former's thirty-foot fall into the arms of soldiers below; a clever ruse by which the heroine throws the enemy off guard and sends a wireless call for help; and the capture of members of the gang in their secret cave.

The final episodes of the last half of the serial are nearing completion and are said to be filled with a succession of dramatic events. General Film exchanges report a heavy inquiry for "A Daughter of Uncle Sam" in every part of the country.

BABY OSBORNE'S NEXT

"Any Home" Will be New Pathé Picture Starring Little Marie

In "Any Home," the Pathé Gold Rooster play, down for release on March 3, Baby Marie Osborne is to be seen in another charming story of childhood with enough of the dramatic element in it to give it action and strength. John W. Grey and Manuel Ramirez-Torres are co-authors of "Any Home," and have succeeded in giving the talented child a vehicle well adapted to her personality and talent. Little Sambo, the comical colored boy who has made such a hit in recent Baby Osborne pictures, has a prominent part in the cast, and repeats the success which he achieved in "The Little Patriot." Herbert Standing, the celebrated actor in the "spoken drama," is in the cast, as is Marian Warner, who has played in many of these Baby pictures. The picture was produced by Diando at Glendale, Cal.

RETURNS TO SCREEN

Ralph Kellard, who recently resigned from the leading role of "Eyes of Youth," has returned to the screen and will make his re-appearance in pictures under the Pathé banner in a forthcoming five-reel Pathé play. Previous to his return to the stage this season, Mr. Kellard was a Pathé star for two years, having been starred in "The Shielding Shadow," "Pearl of the Army," and "The Precious Packet."

CULTIVATING NEW FIELD

With many of the legitimate theaters throughout the country showing pictures in place of road attractions as a result of the unsettled transportation conditions, a new field has been opened for the special productions such as are distributed by the United States Exhibitors' Booking Corporation, according to a statement issued by Frank Hall, president and general manager of the concern.

Booking records recently submitted to Mr. Hall at the executive headquarters of the concern in the Times Building reveal that many of the largest theaters heretofore devoted to road shows have abandoned that policy in favor of moving pictures. A majority of them have made it a point to book special productions in preference to program pictures, inasmuch as they wish to conform as much as possible with their established policy of presenting an attraction which in itself is virtually an evening's entertainment.

Many of the legitimate theaters in towns through Ohio, Indiana and Illinois, not to mention many below the Mason-Dixon line, have found conditions arising from the war so oppressive that they have taken up pictures.



PEGGY HYLAND IN "THE OTHER WOMAN"
Pathé Picture Made from Popular Story

DIRECTORS' BALL WELL ATTENDED

Screen and Stage Contribute Distinguished Representatives to Dance and Supper at Hotel Biltmore

One of the most representative gatherings that ever attended an affair of the kind was present at the dance and supper given by the Motion Picture Directors' Association at the Hotel Biltmore, Jan. 26. Entertainment was furnished by a bagpipe band and a company of Spanish dancers from "The Land of Joy." Among those in attendance were:

Nat C. Goodwin, Creighton Hale, Mr. and Mrs. Sidney Drew, Mr. and Mrs. Sidney Jarvis, Grace Valentine, Sheldon Lewis, Virginia Pearson, George Le Gruer, Mr. and Mrs. William Fox, Major Wallace McCutcheon, Pearl White, Baron De Witz, Lois Meridith, Francis X. Conlon, Tom Moore, Betty Howe, Lieut. Earl Felt, Gertrude McCoy, Sam Speden, Nathan Burkman, Mr. and Mrs. Edgar Selden, Lord Innes Ker, Mr. and Mrs. Herbert Blaché, Ted Barron, Crawford Kent, Elsie Ferguson, J. F. Frances, Margaret Greene, Albert Parker, Antonio Moreno, A. O. Brown, Thomas Gray, Corene Uzzell, Walter Moore, Hugh Ford, Fred Schader, Baron Eyraud, Amelia Stone, John Miltorn, Jack Gleason, Herbert Brenon, Samuel Goldfish, Marcus Loew, Mose Gumbel, Charles Hayes, Eva Francis and Carlton King.

Carlyle Blackwell, June Elvidge, Everett Overton, Clara Kimball Young, Harry Garson, Oscar Apfel, Mr. and Mrs. S. L. Roth-

Apfel, Hobart Henley, Alice Joyce, Duncan McLean, James Kirkwood, Frank Keeney, Fred B. Warren, Maude Fealy, Jean Shelby, Josephine Du Pre, Patricia Collinge, Fritz Eggers, Mr. and Mrs. Max Karger, Mr. and Mrs. Richard Rowland, Nat B. Spingold, Violet Mersereau, Fred Block, Mr. and Mrs. Tom Terriss, G. M. Anderson, Lawrence Weber, Harry Hilliard, Rae Ford, John Adolphi, Capt. F. H. Lambert, Mr. and Mrs. James L. Hoff, P. A. Powers, Edward Davis, Valentine Grant, Anders Randolph, June Caprice, George Trimble and J. M. McKeon.

Edgar Selwyn, Margaret Mayo, Gail Kane, Marjorie Rambeau, Charles Giblyn, Mr. and Mrs. Frank Losee, Mr. and Mrs. Harry Morey, C. A. Kracht, Daniel Frohman, Madge Evans, Mr. and Mrs. Lewis J. Selznick, H. H. Bruenner, Mildred Adams, John Emerson, Anita Loos, Fritz Tidder, Grace Sherwood Clickner, Ouida Bergère, Willard Mack, Pauline Frederick, Frederick Von Patten, Alan Hale, Sonia Marocova, Albert Kaufman, Jack Pickford, Olive Thomas, Owen Moore, Frank Ward O'Malley, Doris Kenyon, Adolph Zukor, Hazel Kirk, Mahlon Hamilton, Wally Van, Harley Knoles, Mr. and Mrs. Bert Adler, Sidney Olcott, Carroll Fleming, J. Searle Dawley and many others.

WORLD STARS SIGN OTHER CONTRACTS

Players Leave Corporation for Increase of Salaries which Necessitates Increase of Rentals to Exhibitors

The publicity department of World Pictures Brady-Made may be considered partly playful and also partly in earnest in what it has to say upon certain matters of rather general interest.

"A favorite indoor sport among manufacturers during the past year or more," declares the publicity department, "has taken the form of paying World stars two or three times their World salaries to sign contracts elsewhere. This is a process quite complimentary to World skill in picking stars and developing them to a high point of artistic perfection.

"To illustrate, Ethel Clayton's contract with World-Pictures Brady-Made, will expire during the month of March, and after a vacation she will go to work for another company at a salary reported to be \$2,000 a week for forty-four weeks. The experience of other manufacturers who have paid fancy sums for former World stars has been that it was necessary to greatly increase the amount previously charged to the exhibitor, in the first place inviting his resentment and in the second invoking a condition made to order for this situation.

"For example, Alice Brady retired several months ago from World-Pictures Brady-Made, yet the corporation still has several unpublished Alice Brady pictures, which are being issued from time to time on the

World program at World prices. One of these, called 'The Spurs of Sybil,' is due for publication in the beginning of March, with others to follow in due course.

"A long time ago, when Clara Kimball Young left the World Film Corporation to join a new management at a greatly increased income, several of her pictures, made and held in reserve for this situation, were released, covering a period of some months' duration, and a similar case was developed in the instance of Robert Warwick.

"Of Miss Clayton's finished photoplays there will be a considerable number by the time her contract is ended, and presumably they will be published, covering quite a long time and entering into active competition, at program prices, with the new pictures of this artist produced at the higher cost reflected in her inflated salary.

"This of course is simple and easy to do under the World's system of completing its productions for months ahead. I am not saying that the ability to go on issuing the pictures of Miss Young, Mr. Warwick, Miss Brady and Miss Clayton long after their transference to other companies has any bearing upon this advance productivity, but it is extremely convenient and useful."

of Arabia flocking to the British colors in order to join the fight for democracy. In their strange flowing costumes and with their antique firearms they furnish as complete a contrast to European soldiers as may be imagined.

The third issue of the Physical Culture Screen Magazine, which has just been released by General Film Company, contains performing an unusual feat of strength, a wealth of interesting material for picture fans who are anxious to build stronger bodies and insure better health for themselves.

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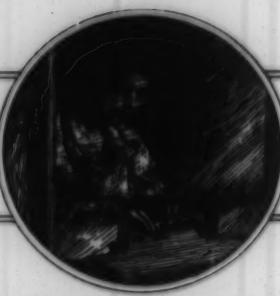
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NEW ANGLES FOR THE EXHIBITOR



THEATERS BURN WOOD

KNOXVILLE, TENNESSEE, January 23. By a special ruling of Tennessee's civil administrator all business houses, including theaters and moving picture houses, were permitted to stay open every day in the week provided they burned wood on one day. Jake Wells's Bijou, running vaudeville, was closed on the first Tuesday, but all picture houses burned wood and kept open continuously. On account of the small number of road attractions at Staub's that theater will be allowed to choose the day in the week that it does not burn coal and will therefore not be affected.

CHAS. E. KRUTCH.

THEATER IS OPENED IN POUGHKEEPSIE "Cinderella Man" Is Initial Attraction at \$100,000 House

When Poughkeepsie's new \$100,000 motion picture theater, The Stratford, opened for the first time on Jan. 21, the honor fell to a Goldwyn production—Mac Marsh in "The Cinderella Man"—to be the initial attraction. The ownership and management of The Stratford engaged in a lavish newspaper advertising campaign to herald the opening of this fine new institution, which is architecturally one of the dominating and distinctive buildings of the city. Full page space was carried in the Poughkeepsie newspapers.

The Stratford is distinctly a Poughkeepsie institution, made possible by the public spirit and interest of the following named subscribers: Ely Elting, Herbert R. Gurney, John Lurie, W. De Garmo Smith, D. W. Wilbur, Dr. H. L. Salsbury, Albert F. Schwartz, John H. Doherdy, Edward E. Perkins and C. W. H. Arnold. It is located at the corner of Liberty and Cannon Streets and is the largest theater for the exclusive production of photoplays in that section of the state.

The structure was designed by W. H. McElfatrick, of New York. Edgar V. Anderson, of Poughkeepsie, was the general contractor. The main floor seats 1,000 persons and the balcony 500. There will be daily changes of program.

TRI-STATE CIRCUIT

Approximately Fifty Exhibitors Attend Organization Meeting

At a meeting of exhibitors held recently in Pittsburgh, at which approximately fifty men were present, the organization of an exhibitors' circuit, taking in the theater managers of Western Pennsylvania, Eastern Ohio and West Virginia, was formed. The new organization will be known as the Tri State Exhibitors' Circuit, and for the time being the headquarters will be located at 804 Penn Avenue, Pittsburgh.

C. J. Barthell, former president of the Exhibitors' League of Western Pennsylvania, is engaged in arranging the final details and will present his report at the next meeting. Exhibitors in this territory who are interested in the circuit should make application to him at the above address.

The Tri State Exhibitors' Circuit is not affiliated with any other organization. Much enthusiasm is being displayed and it is realized that permanent good may be accomplished for its members.

PATHE'S WAR PICTURES

Concerning "The Retreat of the Germans at the Battle of Arras," the official British War Office film which is proving so successful, the Majestic Theater, Springfield, Ill., operating the Finn and Heyman Amusement Company, writes to Pathé as follows:

We have been running this picture in connection with our regular vaudeville program as an added feature and are indeed well pleased with the success we have had. The picture is pleasing our patrons and arousing much favorable comment.

CONTINUED AID FROM EXHIBITORS IS URGED BY SECRETARY McADOO

Slides Distributed to Further Sale of War Savings Stamps—Praise for Past Work

Adolph Zukor, president of the Famous Players-Lasky Corporation and chairman of the Committee of the National Association of the Motion Picture Industry, formed to co-operate with the Government in its war program, last week returned from Washington, after a conference with the federal officials and announced new plans calling for the continued co-operation of exhibitors and the entire industry, in the new drive for war funds.

W. G. McAdoo, Secretary of the Treasury, in a letter to exhibitors throughout the country, expressed high appreciation of the assistance the motion picture industry has given his department heretofore. The united front that it has presented when calls for voluntary service went forth has been a source of great inspiration to all who are directly charged with the conduct of the war, according to the Secretary. In his new appeal to the industry, Mr. McAdoo asks the aid of the exhibitor in making the War Savings campaign a success.

"Secretary McAdoo has already started a campaign among exhibitors," said Mr. Zukor, upon his return from Washington, "in connection with the new War Savings Stamps drive. Three slides, prepared by the Committee of the National Association of the Motion Picture Industry to co-operate with the Treasury Department, have been accepted and are being distributed among exhibitors in all parts of the country.

"Not only is it a patriotic duty of every exhibitor to use these slides as frequently as possible, but the fact that he shows them will tend to further enhance his standing among his patrons, who will appreciate his efforts toward the realization of the goal for which we are fighting."

The activities of the Committee from the National Association, now working hand

in hand with the Government, has received many laudatory comments in Washington. In the last Liberty Loan drive 70,000 slides were prepared and sent out under the supervision of this committee, as well as 500,000 feet of film of patriotic appeal. The effectiveness of this co-operation in the motion picture theater was soon apparent, as expressed by Secretary McAdoo and other Government officials. The National Association Committee to the Government consists of Adolph Zukor, chairman; W. W. Irwin, J. E. Brutatour, Marcus Loew and George K. Spoor.

The letter which Secretary McAdoo has sent to exhibitors, reads as follows:

"Dear Sir: Convinced by the splendid spirit of patriotic co-operation which you showed in the First and Second Liberty Loan Campaigns that you are always eager to assist the Government in carrying out its war program, I desire to ask your aid in making the War Savings campaign a success.

"Under separate cover three lantern slides, prepared by your Committee of the National Association of the Motion Picture Industry to co-operate with the Treasury Department, are being sent you. If you will display these slides as frequently as possible on the screens of your theaters you will perform a distinct service in behalf of your country.

"I cannot refrain at this time from expressing my high appreciation of the assistance that the Motion Picture Industry has given the Treasury Department heretofore. The united front that it has presented when calls for voluntary service went forth has been a source of great inspiration to all who are directly charged with the conduct of the war.

"Cordially yours, W. G. McADOO"



White, Boston.

THOMAS D. SORIERO

Thomas D. Soriero, manager of the Park Theater, Boston, and the Strand Theater, Lowell, two of the finest houses of their kind in New England, began his career in the entertainment business some years ago as a ticket seller in a big time vaudeville theater that followed the usual custom of closing the show with a one-reel picture. He conceived the idea of opening a nickelodeon, known as The Nickel, to supply motion picture entertainment for the Italian colony of Providence. From that time on his rise in the picture business was rapid.

PLANS BIG THEATER

Levin Buys Large Tract in San Francisco

A motion picture theater, having a seating capacity of more than 2,000, is assured for the Park-Presidio district, San Francisco, Cal., the site for this new playhouse having been acquired at the southeast corner of Ninth Avenue and Clement Street, and plans already begun for construction of the building.

The agents in the transaction, Umben Kerner & Eisert, describe the enterprise as the largest theatrical real estate deal ever undertaken by one man in San Francisco. The land purchased for the site has a frontage of 82½ feet on Clement Street and 125 feet on Ninth Avenue, or an area of 11,250 square feet. The enterprise will represent a total investment of more than \$250,000 when the theater is ready for opening.

The buyer and owner of the new theater is Samuel H. Levin, one of the pioneer motion picture exhibitors of San Francisco. While negotiations for purchase of the land were pending, he retained architects to prepare plans for the theater, so that construction may commence at the earliest possible date.

FOLDER IS ATTRACTIVE

Suitable Publicity Issued by Petrova Picture Company

A most attractive and artistic advertising folder has just been issued by the exploitation department of the Petrova Picture Company. Daniel M. Henderson, advertising manager, is responsible for this novelty. The folder is so arranged as to not only serve as a clinching argument to all exhibitors regarding the merit of the productions starring Madame Olga Petrova, but is also most suitable for distribution by the theater man to his patrons.

The outside cover carries a personal letter from S. L. Rothapfel, managing director of the Rialto and Rivoli Theaters, highly praising the business-drawing qualities of the first Petrova production, "Daughter of Destiny." Underneath is shown a photograph of the line leading to the box-office of the Rialto during the run of "Daughter of Destiny." The two inside pages give in concise and complete form the treatment accorded the first Petrova production by the various reviewers of the press, while the back cover is devoted to the territorial distribution divisions of the First National Exhibitors' Circuit exchanges, through which offices the Petrova pictures are being published.

ADVERTISING CAMPAIGN FOR EMPY

Vitagraph Announces Big Publicity Drive to Precede Screen Version of "Over the Top"—Author Starred

Walter W. Irwin, general manager of the Vitagraph distributing organization, was engaged for the better part of last week in laying out plans for the quadrupole advertising campaign that is to signalize the release of "Over the Top," the film re-production of Sergeant Arthur Guy Empey's great war book in which the Sergeant himself is to play the leading role, supported by Lois Meredith. This campaign, as outlined by Mr. Irwin, will consist of a nation-wide co-operative effort by Vitagraph, G. P. Putnam's Sons, publishers of the book; Lee Keedick, lecture manager for Empey; and the McClure Newspaper Syndicate, which is syndicating Empey's book and other writings to newspapers all over the country.

As an example of the widespread newspaper publicity which Empey and the screen version of "Over the Top" are getting, attention is called to the fact that Empey has personally addressed hundreds of capacity audiences in his lectures and patri-

otic appeals and is booked solid to appear before hundreds more when he resumes the lecture tour that is to take him into practically every town of importance in the country.

Empey has received the heartiest support and endorsement from newspapers all over the country, his work in selling more than a million dollars in Liberty Bonds and raising thousands of dollars for the Red Cross and smoke funds being recognized as real patriotic labor. His book, although only published in July last, has been in greater demand than any book of recent years and reviewers have been unanimous in the statement that it is the greatest book the war has produced.

These estimates of Empey's book will apply with the same force to the film version of "Over the Top," because Mr. Irwin promises that the Vitagraph Company will follow faithfully the incidents in the book and the production will prove a powerful patriotic document.

"GOLDWYN MONTH"

Empire Theater in North Yakima, Wash., to Show Five Features

Under the heading "The Biggest Announcement the Empire Theater Ever Made," Frederick Marcy's Theatrical Enterprises, of North Yakima, Wash., uses a page of space in the Yakima newspapers to tell the public about "Goldwyn Month," so called because this month the Empire is playing no less than five Goldwyn features and specials.

In making this announcement of the first month's Empire program for the new year, reads the advertisement, "the management wishes to call special attention to the fact that every feature photoplay is a Goldwyn picture. January will, in fact, be Goldwyn month at the Empire. If you remember 'Polly of the Circus' you don't need to be told about the quality of Goldwyn productions. Proudly we submit to the people of Yakima the following program." Then follows a detailed description of each of the Goldwyn features and specials.

DISTRIBUTING WALTZES

King-Bee Offers Exhibitors Valuable Aid to Publicity

The King-Bee Film Corporation is promoting a publicity stunt in connection with the Billy West comedies, which it releases, that will prove of great value to exhibitors showing the pictures. Some time ago Mr. West, the comedian, composed several musical numbers called the "King-Bee Waltzes." Going to considerable expense, the company has published a large supply of these waltzes and plans to furnish each exhibitor with all he can dispose of to his patrons during the several days preceding the showing of the West comedies. If the scheme is handled in a business-like manner, with wide advertisement, it should prove decidedly effective.

Doris Lee, the young leading actress who played opposite Charles Ray in Thomas H. Ince's productions of "His Mother's Boy" and "The Hired Man," is once more leading woman with this popular Paramount screen star in his latest picture, which has not yet been titled.

OPEN MARKET STATE RIGHTS



ANOTHER BIG OLCOTT FILM Producer Will Follow "The Belgian" with Subject of Wide Interest

Following the successful launching by the United States Exhibitors' Booking Corporation of Sidney Olcott's special seven-part drama, "The Belgian," in which Walker Whiteside and Valentine Grant are featured, comes the report that Mr. Olcott in the near future will begin work on his second big feature. Mr. Olcott has not divulged the name of his next attraction nor any other details, but it is said on good authority that it will deal with a subject of wide interest at the present time.

"The Belgian," which marks the first independent effort of the producer—he financed and directed the production himself—was the first of a series of big special attractions Mr. Olcott expects to make this year. It was made under his personal supervision and encompasses his years of experience with big attractions staged in various parts of the world for many of the most important producing organizations.

"The Belgian" has already been endorsed by the Belgian diplomatic staffs in New York, Washington and Los Angeles, and has been screened before many prominent societies engaged in war relief work.

DIXON DISCUSSES COMING PICTURES Author in Conference With Mastercraft Photoplay Corp., Officials

Thomas Dixon, Jr., spent several days in New York last week conferring with the directors of the newly formed Mastercraft Photoplay Corporation, in reference to producing his literary works upon the screen.

In speaking to a representative of this paper, Mr. Dixon said: "I attribute a great deal of the success of 'The Birth of a Nation' to the fact that Mr. Griffith and myself went over the script many, many times in a careful, painstaking manner, and we visualized in our own minds, before the actual work of filming, just what the result would be upon the screen. Up to the present time, producers have not favored this method of working, but seemed to prefer to purchase a story from the author and then turn it over to their scenario department and directors to make as they think best. A great many times these men have not the sympathy or the same viewpoint as the author has, and thus many pictures are failures where it would have been possible to have made them highly successful. It is the intention of the Mastercraft Photoplay Corporation to work with the author, the same as Mr. Griffith and I worked with 'The Birth of a Nation,' and this is the chief reason why I am becoming affiliated with this newly formed organization.

"The Mastercraft Photoplay Corporation will make not less than four nor more than six productions a year, but these productions I feel confident will be of such magnitude that I will be proud to have my name associated with them. I am at this time working on three of my successful stories, 'Comrades,' 'The One Woman,' and 'The Root of Evil,' all of which will probably be produced for the screen. We have not decided definitely yet just which of these stories will first go into production, but we will probably determine this question before I leave the city."

SECURE KLEVER KOMEDIES Walker's World's Films Buy for Great Britain and Ireland

Klever Pictures, Inc., has entered into an arrangement with J. D. Walker's World's Films, Ltd., whereby the latter company secured the entire exhibition rights for the Victor Moore comedies for Great Britain and Ireland for a term of years. The deal was consummated through J. C. Graham, general foreign representative of the Famous Players-Lasky Corporation, who recently returned from London.

Klever Komedies are meeting with the same success in other countries as experienced in the United States. They are controlled in Australia by the Feature Films, Ltd. The next Victor Moore comedy to be released by Paramount will be "He Got His," Jan. 28, a rapid-fire production in which Moore is a broker and becomes entangled with a doctor and his wife.



A TENSE SCENE FROM "THE EAGLE'S EYE"
New Secret Service Serial Produced by the Whartons

CONDITIONS GOOD BEYOND THE ROCKIES Joseph Partridge, Division Manager of U. S. Exhibitors' Corp., Returns with Optimistic Report

Having blazed the trail through the West for productions released by the U. S. Exhibitors' Booking Corporation, Joseph Partridge, division manager of the concern, has returned to New York, where he will center his activities in behalf of the new company for the next few weeks.

Mr. Partridge reports that he was highly satisfied with the reception Western exhibitors gave to "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," the three productions thus far released by the booking corporation. He also is sanguine that the distribution system of the U. S. beyond the Rockies, to assemble which he made his recent trip to the Coast, will give to the exhibitors of that territory a highly efficient service.

The U. S. productions on the Coast are being booked through the offices of the Sol Lesser Exchanges and in the Northwest by the De Luxe Feature Company, of which Michael Rosenberg is the directing head. These exchange organizations are among the leading independent concerns of the West.

The booking corporation, however, has assigned a special representative to each of the Lesser and Rosenberg exchanges whose

duty it will be to look after the U. S. productions exclusively. In that way, it is believed, the special attractions released by the booking organization, will receive the benefits of special promotion and the plan, although in operation only a few weeks, has already brought gratifying results.

"I found exhibitors beyond the Rockies more optimistic than those in any other territory," declared Mr. Partridge. "Business has been normal in the Coast territory and there appears to be no uneasiness over what the future might bring forth. The picture's the thing out there. Any good production properly exploited is reasonably certain to fill up a house."

"In California and the Northwest there are no calamity-howlers. At least, I came across none during my trip in those districts. Everybody is pulling for the good of the trade. Conditions are far better there than in the East. Exhibitors are willing to pay good prices for the right kind of productions and the photoplay devotees appear to have just as much interest in pictures as ever. There really is nothing over which to be perturbed, as far as the Coast territory is concerned." Such assurances, in times like these, are most encouraging.

FIRST KEENEY PRODUCTION CHANGED Catherine Calvert Ready To Begin Playing in "A Romance of the Underworld"

The first picture in which Catherine Calvert will appear for the Frank A. Keeney Pictures Corporation will be "A Romance of the Underworld," instead of "The Girl Who Saw Life," as previously announced. The change has been made because of inconsistent requests that in her first picture she assume one of the roles in which she won such success on the dramatic stage in plays written by her husband, the late Paul Armstrong.

In no one of these plays was her artistic work more widely recognized than in "A Romance of the Underworld." "The Girl Who Saw Life" an original scenario by Ben Kutter, will be used for a later picture, with Miss Calvert as star.

"A Romance of the Underworld" was one of Mr. Armstrong's most notable hits. It tells a story of love and political intrigue and is replete with dramatic incident and full of the quality of human interest. One of the most striking features is a court scene, in which there is comedy of an original sort and striking dramatic developments.

Miss Calvert was in her teens when she married Mr. Armstrong. She was a society girl in Baltimore when an opportunity was offered to her to star in "Brown of Har-

vard." She immediately accepted the offer and made good. Mr. Armstrong saw her in this play and was so impressed by her dramatic ability that he entered into a contract with her to star in dramas he would write around her. Soon the contract became also a matrimonial one and while she was appearing in "A Romance of the Underworld" she became Mrs. Armstrong. Among the other Armstrong plays in which she starred was "The Deep Purple."

The production of "A Romance of the Underworld" will begin under the direction of James Kirkwood on Feb. 1 in the Biograph studios.

Billy West, who is turning out comedies for the King-Bee Films Corporation, at Hollywood, Cal., is screening a two-reel comedy, in which he appears as a champion pugilist, which is to be released March 1. Lou Burstein, president of the King-Bee Films Corporation, is trying to get a two-years' lease on the studio that he is now occupying at Hollywood. "The conditions out here are ideal," he writes, "and the California atmosphere is great for taking cobwebs out of your brains."

HOFFMAN PUSHES SALE OF SERIAL Visits Exhibitors on Behalf of Wharton's "The Eagle Eye"

One of the best satisfied men in the motion picture industry, these days, is M. H. Hoffman of Foursquare Pictures. The cause of his notable buoyancy is the verdict just placed by experts upon the first three episodes of "The Eagle's Eye," the new Wharton serial.

"At such a time as this," said Mr. Hoffman, "when the country is at war with a common enemy, the production of a feature serial, based upon the subject matter contained in 'The Eagle's Eye,' does more than provide entertainment of the most appealing and thrilling nature. It serves a patriotic purpose."

"While I know that every exhibitor must, first of all, take into account the quality of a serial (its commercial value to him as merchandise which he buys to sell to his patrons), I am well aware that the fiber of Americanism in 'The Eagle's Eye' will touch a responsive chord in the heart of every loyal man who owns or operates a motion picture theater."

"When I think that, in showing 'The Eagle's Eye,' thousands of exhibitors will know that they are standing by their Government, it makes me feel a thrill of pride that Foursquare Pictures should have been chosen to distribute it."

"In order that the picture shall have the completest possible distribution, I shall supervise it personally. During the next few weeks a great part of my time will be spent in the cities—yes, and towns, too—where exhibitors have asked for special co-operation in presenting every episode."

"Apart from the extensive publicity campaign for 'The Eagle's Eye,' there will be out-of-the-ordinary methods introduced, methods which while not possible for the average fine feature are especially applicable to this production. So I want every exhibitor to feel free to expect that I shall follow his needs and wishes right through. During my absence from New York Mr. Key will communicate with me, and by telegraph if necessary, whatever cannot wait to be forwarded by mail."

TRADE SHOWING IS POSTPONED "Crucible of Life" Presented at Hotel Astor, Jan. 29

Due to the mandatory fuel conservation order issued by Dr. Harry Garfield, it has been found necessary to change the date of the private showing for "The Crucible of Life." Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., which organization is distributing the feature starring Grace Darmond and Jack Sherrill, had originally scheduled the premier for "The Crucible of Life" to take place in the ball room of the Astor Hotel, Thursday, Jan. 24. Due to the heatless days enforced by the order from Washington, it was found impossible to secure a print of the feature film from the laboratory on time.

Messrs. Sawyer and Lubin postponed the showing to Tuesday evening, Jan. 29. This presentation was provided with a special musical and military embellishment through the presence of Private Frederick R. Bath, member of the 30th Infantry at Camp Upton, together with the famous Camp Upton Four, the regimental quartet composed of soldier boys.

Following the screening of "The Crucible of Life," a dinner was served and a program of entertainment offered under the personal direction of William J. McKenna, a well-known musical leader and composer. A genuine surprise was offered by the executives of General Enterprises, Inc., to the guests, through the presence of an official high in governmental and military circles.

MEANEY PUBLISHES BOOK

Don Meaney has published a book for the purpose of casting productions that will undoubtedly be found valuable in any film producer's office. The periodical gives in detail the qualifications of all those engaged in the acting, directing and technical end of the film industry. It is a vest-pocket edition and sells for five dollars.

The Boy Scouts of America presented an invitation showing at the Strand Theater, Tuesday morning, Jan. 22, of a ten-reel or five-part serial, "Boy Scouts to the Rescue, or Aids of the Nation."

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Stella Maris," Arteract; "The Grain of Dust," Crest; "The Hidden Hand" and "The Other Woman," Pathe; "The Studio Girl," Select; "The Hired Man," Paramount

"STELLA MARIS"

Six Part Drama by William J. Locke. Featuring Mary Pickford. Scenario by Frances Marion. Produced by Arteract under the direction of Marshall Neilan.

The Players—Mary Pickford, Ida Waterman, Herbert Standing, Conway Tearle, and Camille Ankewich.

POINTS OF INTEREST

A production in which the story, acting and direction are of a superior order. Mary Pickford's characterizations of rare appeal and her display of talents of superlative degree. The picturization of Mr. Locke's widely read "Stella Maris."

There was so much of quaint charm and imagination coupled with elements of great dramatic value in Mr. Locke's novel that, combined with the intelligent direction and artistic production supplied by Arteract,

"Stella Maris" was bound to prove an unusually worthy photodrama, even had it not received an interpretation of its chief characters at the hands of Mary Pickford. But with her remarkable performance of the dual roles, the picture stands flawless—a production of rare delight and compelling force.

Too much cannot be said in praise of Mary Pickford's work. It stands as one of the most vivid, imaginative and intelligent performances ever witnessed on the screen. There was infinite pathos in her interpretation of Unity Blake, the poor little, homely, unloved drudge Unity. Unity, who loved so well that she gave her very life for the one person who showed a single touch of kindness, who brought the one ray of happiness into the dreary life. Indeed, there were few dry eyes at the Strand, where a large audience sat enthralled by the compelling portrayal of little Unity Blake throughout the gray life to the tragic end.

As *Stella Maris*, too, we were given an opportunity to see the versatility of Miss Pickford, and as the sensitive, beautiful and sympathetic *Stella Maris* she displayed acting abilities of marvelous appeal, sincerity and depth. And it is with great joy that we behold her in a part admirably suited to display her as an actress of superior talents.

Stella Maris, a cripple, is kept without knowledge of the world's disagreeable side and is happy in a little dream world, the creation of her imagination. She has made John Riesca her ideal and does not know of his unfortunate marriage. His wife is a drunkard, who had, in a fit of anger, beaten Unity. Unity, the little maid-of-all-work. Mrs. Riesca is sentenced to three years in prison, and John adopts Unity, who grows to care for him with slavish devotion.

Three years pass, and *Stella Maris* is successfully operated upon and learns of John's marriage. John is miserable, so Unity, to make him happy, goes to the home of his released wife and kills her and then shoots herself. And *Stella Maris* and John are married, and both remember Unity, who made their happiness possible.

John Riesca was given a strong and sympathetic performance in the hands of Conway Tearle, while Camille Ankewich constituted a graphic bit of acting as Mrs. Riesca.

A production of the highest order has been given, and Marshall Neilan proved a director of artistic merit. The photography and lighting effects were excellent. A magnificent estate was used and scenes of enchanting beauty delighted the eye.

"Stella Maris" cannot be praised too highly. Exhibitors cannot fail to draw capacity houses while booking it. It deserves an extended run. H. D. R.

THE GRAIN OF DUST

Six Part Drama Adapted from the Novel by David Graham Phillips and Featuring Lillian Walker. Produced by Osgood Pictures Under the Direction of Harry Revier and Distributed by Crest Pictures on the State Rights Plan.

The Players—Lillian Walker, Ramsey Wallace, Ralph Delmore, James O'Neill, Coene Uzzell, Edith Day, Richard Wagner, Jacques Tyrol, Cecil Fletcher and Elizabeth Ferris.

POINTS OF INTEREST

The story, adapted from a well-known novel, is of an extremely popular type, abounding in human appeal. The acting of a representative and especially capable cast. Harry Revier's fine direction.

A grain of dust, invisible, insignificant, may drag the machinery of life, sift into the wheels of empire, alter the majestic sweep of destiny and even blind the eyes of men and women to their vision of immortality. Therefore let all give heed to this smallest of created things—a grain of dust.

In the foregoing we quote the theme the late David Graham Phillips used as the basis for one of his best novels of social conflict which has been adapted for the screen and produced under the expert direction of Harry Revier with a noteworthy cast of players headed by Lillian Walker in the leading role. The atom of dust Mr. Phillips pleased to use in giving a practical example of this premise was Dorothy H. H. H. and he concisely points out the effect

she has on the destiny of a powerful Wall Street factor, Frederick Norman.

The story gives Miss Walker's talent a wider scope than any which she has played of late. In it she portrays with skill and charm the humble stenographer in the Wall Street office of an important law firm, who to the ordinary observer is but an inconspicuous and simple girl, but who is placed on a pedestal by Frederick Norman, the rich young master mind of the firm.

Without response, without understanding the great passion she has inspired, she drives Norman first to wonder and then to desperation. Dominated by the latter, he takes to drink, neglects his business and all but accomplishes his own ruin. Through all of this the attitude of the girl is understood, but at last comes the great awakening, which brings back to its proper field the intelligence of Norman and teaches the girl what life really means. She finally returns the love Norman has for her.

Absolutely no fault can be found with the direction of the production. In every way, generally and in detail, Mr. Revier, who is responsible, has exerted care and discretion, and the result is that the story is furnished with a fine background. Besides Miss Walker the cast includes such well-known players as Ralph Delmore, Coene Uzzell and James O'Neill, who place their roles on a high plane of merit, and also two newcomers to the screen in the persons of Ramsey Wallace and Edith Day. Mr. Wallace, playing opposite the star, never for an instant betrays that he is doing his initial work before the camera.

preceding episode, and has been revived by a resuscitating machine of his own invention after everything else had failed.

By a ruse, Dr. Scarley tricks Doris to come to his home, where he attempts to drug her, and in escaping from him the girl runs afoul of the Hidden Hand and his henchman, who pursue her until she, in desperation, jumps from a bridge into a coal car passing below. The impact of the fall stuns the girl and when the car comes to a stop the Hidden Hand has the car dumped into the coal pockets. The insensible girl is caught on the endless chain coal carrier and is about to be ground to pieces between the cog wheels at one end when the episode fades out. F. T.

"THE STUDIO GIRL"

Five-Part Comedy by Paul West from "La Gamine," by P. Veber and H. de Gorisse. Featuring Constance Talmadge. Produced by Louis J. Selznick Under the Direction of Charles Giblyn. Released by Select Pictures.

The Players—Constance Talmadge, Earle Foxe, Edna Earle, John Hines, Gertrude Norman, Isabel O'Madigan, Grace Barton and Fred Tidmarsh.

POINTS OF INTEREST

The charming personality of Constance Talmadge. A delightful comedy in which the story is amusingly unfolded. The atmosphere of a small New England town realistically conveyed. The excellence of the direction and photography.

of his car. Now Frazer had no thought of love for Celia and put her on board a train for her home town and continued on to New York alone. But, much to his surprise, he found her waiting for him at his studio.

So persistent was Celia in her efforts to win his affection, that finally she succeeded and Frazer realized that from the beginning Celia had won his heart and they were married. Frazer's former fiancee had found happiness with another and the aunts of Celia were finally reconciled, so the honeymoon began under favorable conditions.

Constance Talmadge was charming as Earle and presented a pretty picture in her wedding finery and in the bizarre costumes of the artist models. Earle Foxe has a likable personality, and acted with frank manliness the part of Frazer. Edna Earle was a temperamental Adriana.

"The Studio Girl" should attract large audiences because of its entertaining qualities and because of its popular star.

H. D. R.

"THE OTHER WOMAN"

Five-Part Drama Adapted from the Story of the Same Name and Featuring Peggy Hyland. Produced by Pathe Under the Direction of Albert Parker.

The Players—Peggy Hyland, Milton Sills and Anna Lehr.

POINTS OF INTEREST

The piquant beauty of Peggy Hyland. An adaptation of a popular story. The taste used in arranging the settings.

Eleanor Gates, played by Peggy Hyland, a pretty and ambitious country girl, decides to cultivate her natural talent for painting miniatures and goes to the city to study and seek fame and fortune. On the train she meets Mr. Harrington, a townsmen of hers, who is a broker, also on his way to the city and about to be married.

Eleanor meets with wonderful success in her endeavors and a year later, wishing to invest her earnings, she calls upon Harrington for advice. This second meeting results in a friendship that gradually becomes dangerously intimate, and because of the neglectful manner in which Harrington's wife treats her husband, preferring to stay at home and generally ignoring him, the affinity between the man and the artist is further cemented. The Bohemian life of the studios attracts Harrington and Eleanor becomes so fond of the broker's society that she is unhappy when away from him, and added to this she believes in the philosophy of a friend that there is no cause for three people being unhappy when by another arrangement only one, the wife, will be so.

The Harrington drift further apart, as Mr. Harrington's love for Eleanor increases, but as the breaking point is reached Eleanor realizes that she is the obnoxious "other woman," and she decides to put an end to the affair, finally returning to her sweet heart whom she left behind in the country village.

Peggy Hyland's striking beauty is a valuable asset to her portrayal of the girl, who is nearly the cause of breaking up the Harrington household. Mr. and Mrs. Harrington are played by Milton Sills and Anna Lehr.

In the matter of settings, and as the entire picture is enacted in interiors this is important, the director has given the story a tasteful and atmospheric production. In various places the plot could be made considerably clearer by a careful attention to the continuity, which could be easily arranged.

The advertising advantage of the picture being an adaptation of a story by Frederick Arnold Kummer and the constant popularity of the marital triangle should make "The Other Woman" successful. F. T.

"THE HIRED MAN"

Five-Part Drama Written by Julian Josephson. Featuring Charles Ray. Produced by Ince. Under the Direction of Victor Schertzinger and Released by Paramount.

The Players—Charles Ray, Doris Lee, Charles French, Gilbert Gordon, Lydia Knott and Carl Ulman.

POINTS OF INTEREST

The singularly appealing personality of Charles Ray. A human interest story, ably constructed and ending with a strong climax. Excellent direction.

It is difficult to imagine anyone not responding at once to the personality of Charles Ray. Are there any who do not? But there is a great deal more behind his performances than mere personality. He has personality plus art, in the fullest sense of the word. He moves you as he will. You are sad or you laugh with him when he so desires. In most actors there is some distinct feature, easily recognized, by which the onlooker can check off the reason for the sympathetic appeal, but in Mr. Ray's work there is an inexplicable quality that firmly entrenches him in the heart of each spectator.

"The Hired Man" contains a particularly appealing human interest story that gives the star special latitude for his style



MARY PICKFORD IN "STELLA MARIS"

Screen Version of W. J. Locke's Novel (Arteract)

Miss Day, who is making one of the season's hits in "Going Up," plays a small role with much charm and ease.

"The Grain of Dust" will be a rock of success for any exhibitor. It contains the type of story that will always prove popular and it is interpreted with artistic emphasis. The facts that it is an adaptation from a popular novel and that Miss Walker is featured should have prominent positions in the advertising.

F. T.

"THE HIDDEN HAND"

Serial by Arthur B. Reeve and Charles A. Logue. Featuring Doris Kenyon. Produced by Pathe under the Direction of James Vincent.

"COGS OF DEATH"—EPISODE 10

The Players—Doris Kenyon, Arline Pretty, Sheldon Lewis, and Mahlon Hamilton.

POINTS OF INTEREST

The escape of Doris from the *Hidden Hand* by jumping onto a fast moving freight train. The continued suspense of interest and the excellent acting and direction.

Several important events occur in the tenth episode of Pathe's interesting serial "The Hidden Hand," among them being the order procured from a magistrate by Abner Whitney for Doris and Verdis to leave the house in which they live. The girls, accompanied by Jack Ramsey, throw themselves on the mercy of the housekeeper, who puts them up for the time being in her quarters. Abner Whitney has opened the safe and has taken the pocket which is the only key to the secret pocket, which is now in the possession of the *Hidden Hand*, who was almost killed by the fall of the chimney in the

As the Mountain Girl in "Intolerance," Constance Talmadge received the highest praise for the naturalness and spontaneous vivacity of her performance. Here at last was an actress who could give an adequate characterization of the high-spirited and untamed girl—who could act without affectation and studied youthfulness. And under Select Pictures' direction she has fulfilled the promise made in the Griffith spectacle.

In this, her third starring vehicle, she has caught the spirit of "La Gamine," and skillfully portrays the keen desires of an actively disposed young girl to break free from the narrow confines and strait-laced hypocritical viewpoints of the semi-living community in which she has been reared.

The director, too, has faithfully conveyed the small town atmosphere of a New England village, and there were consequently many amusing scenes at the natives' expense. There were old parlors with prized horse-hair furniture and albums in which generations of pious folks looked askance at the world's doings. The players, too, were selected with excellent judgment and in the main suggested New Englanders of rock-ribbed sternness.

When Frazer Ordway entered into the uneven life of Celia Laird, he little realized the change his presence would make in their destinies. For Celia had almost become reconciled to an existence as a young villager's wife and Frazer had become engaged to Adriana Petroni. But with the young artist, came a strong desire for life far from the watchful eyes of her strait-laced aunts. So when Frazer left Celia left with him, hidden in the tonneau

of characterization. He appears as Ezry Hollins, a big, good natured hired man on Caleb Endicott's farm, who cherishes an ambition to educate himself. At night, when the work is done, he studies under the tutelage of the farmer's daughter. On the day he starts for the university the girl's brother, who has stolen \$500, borrows that amount from Ezry to replace it, on a plea that the disgrace of the theft will break his sister's heart. Sacrificing his chances to take the contemplated agricultural course, Ezry returns to the farm and does not explain the reason for his change. Later, during a sudden fire which consumes the farmhouse, Ezry's heroism justifies him in the eyes of the girl and her father. There comes an explanation from the brother and the picture ends in a thoroughly satisfactory manner.

The direction is faultless, the action is well timed and the continuity is smooth. A cast which includes Doris Lee, who has appeared opposite Mr. Ray to advantage before, Charles French, Gilbert Gordon, Lydia Knott and Carl Ullman, affords able support.

Exhibitors will find that "The Hired Man" meets with instant success. Charles Ray's name should be displayed as prominently as possible. He has a large following and this picture will greatly increase it.

"THE WIDOW'S MIGHT"

Five-Part Drama by Marion Fairfax. Produced by Paramount. Under the direction of Wm. C. de Mille. Starring Julian Eltinge.

The Players.—Julian Eltinge, Florence Vidor, Gustave Von Seyffertitz, Mayme Kelso, William Elmer, James Neill, Larry Steers, George McKenzie.

POINTS OF INTEREST

The personality of Mr. Eltinge, the world's foremost female impersonator. An amusing story of the character which Eltinge "fans" enjoy, and an excellent production.

"The Widow's Might." Julian Eltinge's third Paramount picture, is as amusing as the previous vehicles and, aside from any further comparative merit with its predecessors, marks or seems to mark a definite advancement in the improvement and perfection of Mr. Eltinge's art. In other words, the special point of interest, in this case, happens to be the performance of the star himself, more than any other feature. For in bewildering numbers, Mr. Eltinge demonstrates the extent of his abilities in a duplication of feminine mannerisms that is remarkable for its verity. More than once does one marvel at the astounding verisimilitude.

The story of "The Widow's Might" concerns Dick Tavish, a young Westerner, who becomes infatuated with a girl's picture on a calendar, and afterward meets her in the lobby of a Los Angeles hotel, where he has come to frustrate the schemes of one Horace Hammer, an unscrupulous man, who seeks to effect a landgrab on Dick and his friends. Hammer is likewise smitten with the girl, Irene Stuart, and in a fair way of winning her, owing to the fortune-hunting soul of Irene's aunt, Mrs. Pomeroy Pomfret. Dick interviews Hammer, and learns of his unalterable intention of using some papers in his possession to fraudulently enforce his claims. Dick then leaves him, and a few minutes later, upon Hammer's joining Irene below, Dick gains access to Hammer's room and is going after the safe when Hammer and Irene unexpectedly return. In his flight, Dick blunders into the room of Irene's aunt who, minus her wig, stands dressing. He dons the wig and a cloak that is near and confronts the pursuers as a woman.

In the meantime the young mother of a baby conceives the idea of abandoning her progeny in the hotel, and at a door which chances to be Irene's. The humorous complications develop later, when Dick, as the Princess Martini, claims the parenthood of the infant. How a widow of five years' standing could have an eighteen months' old mate of humanity is one of the many perplexing and embarrassing problems which Dick, as the Princess, finds it difficult to solve. Just about the time that he has succeeded getting himself "in wrong" both as a woman and as a man with everyone, he discloses his identity to Irene, and they vanish in an amorous fade-out.

Florence Vidor is so extraordinarily pretty that her choice as foil is very creditable to Mr. Eltinge. It is also the ultimate test of his own attractiveness as a woman.

Exhibitors will find "The Widow's Might" a sure-fire booking proposition, for Eltinge is a favorite everywhere, and the present picture is a good vehicle—better in this reviewer's opinion than either of the former ones.

D. A. B.

"THE FIGHTING GRIN"

Five-Part Drama Featuring Franklyn Farmum. Produced by Bluebird Under the Direction of Joseph De Grasse.

The Players.—Franklyn Farmum, Edith Johnson, J. Morris Foster, Charles H. Maites and Fred Montague.

POINTS OF INTEREST

Especially clear photography of beautiful Western scenery.

"The Fighting Grin" demands but little consideration. It is a bald imitation of the productions peculiar to Douglas Fairbanks, and the comparison only accentuates the worth of the Artcraft pictures. The producers have taken a weak story, with the slightest thread of a plot, and have

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by AVERY HOPWOOD.

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attempted to fill it with the dash and vim that is always present and the largest part in the Fairbanks productions. The results obtained are forced situations and tiresome incidents.

Franklyn Farmum, the featured member of the cast, has not the personality to carry a production entirely on his shoulders for five reels, which he is called upon to do here. His rather unnatural grin, in the first place, has not the winning qualities of—well, let us say Douglas Fairbanks. He appears as the hero of a story entirely consumed with his attempt to marry a willing but determined young lady within a week. Both of them are kidnapped, etc., but by unnatural heroics he finally runs off to a justice of the peace with her, leaving their respective fathers, who have always been bitter enemies, excellent friends.

The director has done all he could with the material he had in hand, and he has done good service for the film in selecting numerous scenes of exceptional beauty in which the silly situations of the story are enacted. Edith Johnson, the leading woman, is pretty, has personality and really makes something out of the impossible role. The rest of the cast is not to be blamed for the unnatural people represented.



WILLIAM A. BRADY

Director-General.

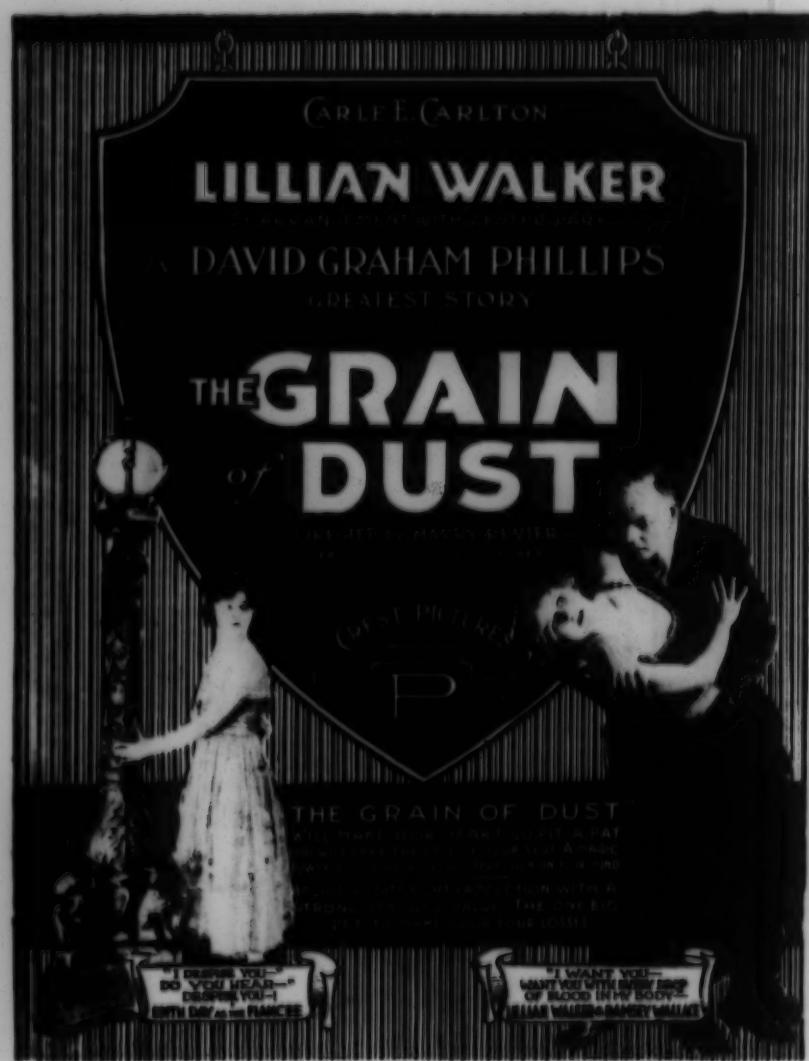
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in

"Whims of Society"



PATHE SIGNS WILLIAM DUNCAN AND COMPLETES SERIAL PLANS

Engagement of Former Vitagraph Star Ends Active Campaign for 1918—New Year to Establish Record

Pathe's serial plans for 1918 are now practically completed and by their magnitude indicate that serials will continue to be a larger feature of the Pathe program than ever before. In accordance with these plans, J. A. Berst, vice-president and general manager of the Pathe Exchange, has engaged William Duncan, who has become known as one of the best serial directors in the field to-day. Mr. Duncan will start at work almost immediately upon a Western serial in which he will not only play the lead, but direct.

Mr. Duncan has come to the fore through his excellent work in "The Fighting Trail," "The Chalice of Courage," and in many features. Pathe regards his acquisition as particularly fortunate, and believes that his ability united with the Pathe serial experience, will express itself in work far better than any he has yet done. Mr. Duncan is already in preparation on his new serial, which is from the pen of Gibson Willets, author of "The Mystery of the Double Cross," the successful Pathe serial, and several Pathe features, in addition to many dramatic stories for other concerns.

The first serial to be released by Pathe in 1918 will be the Pearl White serial, "The House of Hate," in which Miss White, who has starred in so many successful serials for Pathe, and Antonio Moreno, will play the leads. The release date will be in the early Spring. With two such names as Pearl White and Antonio Moreno it is felt that "The House of Hate" will be the biggest box-office attraction that Pathe has ever released.

"The House of Hate" is being produced for Pathe by the Astra Film Corporation, and is eagerly awaited by the exhibitors of the country. It is interesting to note that

practically all the names connected with the serial have been associated with the biggest Pearl White successes of the past. George Brackett Seltz, who wrote the scenarios of the "Perils of Pauline," "Exploits of Elaine," and "The Iron Claw," and who directed the "Fatal Ring," which broke so many records, is the director. The story is by Arthur B. Reeve, who wrote the story for the "Exploits of Elaine," and by Charles A. Logue. These men collaborated on "The Hidden Hand," another Pathe serial, which is now running. Bertram Millhauser, who wrote the scenarios for the "Fatal Ring" and "Mystery of the Double Cross," is writing the scenarios for "The House of Hate." The serial has been given an all-star cast which includes Paul Clerget, Peggy Shanor, J. H. Gilmour, and other well known actors. The early episodes have now been finished, and it is said that they are most excellent and are better than anything in which Miss White has yet appeared. Mr. Duncan gained his first motion picture experience with the Selig Company, first as an actor and then as director, and in the latter capacity directed Myrtle Stedman, Lester Cuneo, Rex Roselli, and Tom Mix. His work as actor and director in "The Fighting Trail" stamped him as being a man of marked ability in the serial field.

Another forthcoming Pathe serial, the cast of which has not yet been selected, will be based on the successful novel, "The Mystery of Lucien Delorme," by Guy de Taramond. Other important announcements concerning Pathe serial plans will be made later. Those in a position to judge state unqualifiedly that Pathe serial plans for 1918 exceed in magnitude and importance those of any previous year.

FROHMAN PICTURE OF PATRIOTIC VALUE

"My Own United States" Shown Before Distinguished Audience and Acclaimed the True American Screen Drama

Seldom has there been aroused a more generous and generally complimentary endorsement than that which has been accorded the latest Frohman Amusement Corporation's attraction, "My Own United States," since its private showing, recently, at the Rivoli Theater.

More than two thousand members of the theatrical and motion picture professions, together with a distinctly representative gathering of Army and Navy officials and officers and public dignitaries, viewed the screening at the Rivoli Theater, and without a dissenting voice, they acclaimed "My Own United States" as the true American drama of motion picture history.

The public interest, which has been aroused by this single presentation, is vouched for by the receipt by President William L. Sherrill of the Frohman Amusement Corporation, of several hundred letters from these who comprised the audience of the profession, showing letters

which, in no small majority, urge the showing of the production to United States Government and departmental heads, with a view toward receiving the Government endorsement of the production, as being of value as a patriotic teaching and stimulant toward recruiting and patriotism.

Communications have already been opened with Washington and it is expected that "My Own United States" will in result, be shown at an early date to the President and his cabinet, together with all other departmental heads and secretaries. Despite the unusual influx of applications for booking of this new patriotic drama, the Frohman officers have not as yet set definitely upon the method of release, whether the production will be marketed as a state right attraction or booked direct to the larger theaters, or shown as a road attraction. Definite decision in this direction is promised to be forthcoming within the week.

TUESDAY CLOSING BOOMS ATTENDANCE

Goldwyn Announces Telegrams from Exhibitors Declare Monday Business Greatly Increased By Fuel Order

Tell the strong willed, independent American public that they cannot do this or that particular thing and you usually find them doing the forbidden thing as proof of their independence.

This statement is borne out with regard to the effect of Dr. Garfield's Tuesday closing order upon the patronage of motion picture theaters. On the Saturday before the first Tuesday shut down in the theaters throughout the East the Goldwyn Distributing Corporation sent out several hundred telegrams to representatives, agents and employees in as many towns and cities asking them to report accurately to the company as to the business done in the theaters on Monday, Jan. 21.

Reports to these telegrams, coming in by mail and wire for the past week, reveal the encouraging news that the majority of the theaters in cities large and small and in houses of large and small capacity did a record-breaking business on Monday, Jan. 21. The outlook, according to these same reports, is that prosperous Mondays will continue for exhibitors throughout the period when their houses are dark on Tuesdays.

This unlooked for outcome of what at first appeared to be a most damaging stop by the Government's fuel administrator is not applicable merely to large cities, but was found to have been duplicated in small cities and towns as well. Intelligent exhibitors in many cities, sensing this possibility of focusing the public mind upon making up for a Tuesday deprivation by seeking their screen amusement on Monday, combined in paying for a newspaper announcement in the leading papers of their cities to make use of this argument for their patrons. There was an immediate response, as the Tuesday box office figures revealed—receipts

being larger than they were on last Christmas, Thanksgiving, New Year's Day and on Columbus Day in the States where this date is a public holiday.

"WILD YOUTH" PROGRESSES
Blackton Production of Parker Novel Continues at Lasky Studios

That immutable law of love is the basic principle upon which Sir Gilbert Parker's story of "Wild Youth" is founded. Scenarized by Beulah Marie Dix, the story in film form will retain the qualities and incidents that made the work of the famous British novelist so much liked and placed it in the class of the very best of his books.

It is the third story from his pen that has been translated to the screen for Paramount under the personal supervision of Commodore Blackton. George Melford is directing the picture at the Lasky Hollywood studios. Paul Perry is doing the camera work.

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1918 MARKS FOURTH ANNIVERSARY OF LASKY STUDIOS

Present Organization Had Its Inception in 1913 When It Produced "The Squaw Man" With Dustin Farnum

Many changes have taken place in the producing forces which undertook to make motion pictures four years ago in a tiny studio in Hollywood. In December, 1913, Jesse L. Lasky and Cecil B. DeMille started their first production, "The Squaw Man," with Dustin Farnum as their star. The first scenes were taken on Dec. 29, 1913, on a stage which was only fifty feet square, and with an organization which hired its actors, kept its accounts, wrote its scenarios and painted its scenery in one small building which had formerly been a garage.

Of the people who were with the company at that time, but a few now remain, while the ranks have been swelled by the addition of many stars, a large stock company of regularly engaged players, and scenario and technical staffs. Jesse L. Lasky, Cecil B. DeMille, Fred Kley, Arthur Shepherd, the scenic artist; Charles Whitaker, Billy Elmer, Hosa Steelman and John Kramer are the people of that first organization who are still connected with the Lasky producing forces.

The physical aspect of the Lasky studios, which has already been commented upon, has undergone changes which are equally as startling as those in the enlarging personnel of the organization. Horace B. Carpenter, James Neill, Theodore Roberts, Jeanie Macpherson, Billy Elmer, Hosa Steelman and Raymond Hattan were among the players who appeared in the Lasky produc-

tions of the first year of its growth. Jeanie Macpherson is now scenario writer for the C. B. DeMille photoplays, while the others are still with the Lasky stock company.

While four years seems to be a short time in the life of a man, yet it seems a long time ago that such pictures as "The Squaw Man," "The Master Mind," "The Virginian" and "The Only Son" were filmed.

The scenario department has kept pace with the growing forces of players. Frank E. Woods is now supervising director of productions for the Famous Players-Lasky Corporation and head of the scenario department, while Mary H. O'Connor is his assistant and scenario editor. Albert Cowles acts as a general supervisor of scenarios, while the writers include such names as Marian Fairfax, Beulah Marie Dix, Harvey F. Thew, Oiga Printzau, Julia Crawford Ivers and Gardner Hunting.

William C. DeMille directed his first Lasky picture in the first year of the organization and has since acted as scenario chief and continues in the capacity of director of productions. George H. Melford, Marshall Neilan and Allan Dwan, are also among the directors of photoplays at the Lasky studios, while William D. Taylor and Rollin S. Sturgeon are engaged in directing at the Morosco studios for the F. P. Lasky organization.

GOLDWYN FILM HAS NOVEL EFFECTS

George Loane Tucker Devises Sensational Novelties for Mabel Normand's New Picture, "Dodging a Million"

In picturizing the story of "Dodging a Million," Mabel Normand's forthcoming play, George Loane Tucker determined to aim for novelties. He shared Goldwyn's confidence in the story written by Edgar Selwyn and A. M. Kennedy to the extent of trusting the narrative to take care of itself. But surprises in the settings, novelties of action and photographic punches, he decided would not take care of themselves. So he gave even more than his customary thought to this important side of the production.

He selected three episodes in the play capable of extensive development: the atelier of an exclusive creator of women's clothes, a theater, and a skating cabaret. Each could have been treated conventionally, in the manner often seen on the screen. It was for this reason, more than any other, that Mr. Tucker resolved to make the shop, the theater and the restaurant unlike any ever seen on the screen.

In consultation with Hugo Ballin, art director for Goldwyn, models were prepared for these settings. The first, representing the modiste's shop, was elaborate in the extreme. Not content with this innovation, Mr. Tucker seized the opportunity to make a veritable fashion parade of a kind found

only in one class of establishment. A Fifth Avenue emporium known to every woman in America was approached and twelve of its models obtained. From the clothes offered by the head of the firm, a selection was made by Goldwyn, and once more George Loane Tucker achieved a result calculated to make a stir in filmdom.

For the theater episode Mr. Tucker hit upon another device that stamps the new production as something entirely out of the ordinary. The hero, heroine and villain find themselves in a theater where a gorgeous tale of the East is in progress against a background of Arabian Nights scenery and costumes. Dissolving the faces of the trio into their counterparts on the stage, the everyday characters are transformed into fantastic Orientals who enact an exotic tale of love and murder. Additional interest in this novel expedient lies in the fact that Mr. Tucker makes the entire episode an admixture on the popular Russian Ballet, with the figures grotesques of the famous dancers, Nijinsky, Karsavina and Bolm.

For the third surprise in "Dodging a Million" a novel ice cabaret was devised, with real ice on which professional skaters go through sensational evolutions, and Miss Normand herself cuts fancy figures.

FROM SPOKANE

C. H. Peckham Ends Life Washington Corp. to Erect Buildings

SPOKANE, WASH. (Special).—C. H. Peckham, who opened the first motion picture theater in Spokane, in the Granite block, in 1902 and operated it for several years, ended his life in his garage with a revolver Jan. 8. Peckham's home was at Ramona Acres, a suburb of Los Angeles. He was 63 years old, and had been active in Pacific Coast theatricals for years. His picture show was called the "Cineograph" and it seated not more than 125 people. Many a Spokane resident saw his first moving picture there.

The Washington Motion Picture Corporation signed a contract with M. C. Conley for the construction of the last of the group of buildings that will comprise the studios of the corporation at Minnehaha Park. "The contract calls for the building of both the indoor and open stages," stated General Manager C. J. Ward, of the picture concern. "The indoor stage will be the largest of the buildings on the Minnehaha site. Its dimensions are 60 feet by 100 feet, with a 32 foot ceiling. Completion of these buildings within a few weeks, as promised by Contractor Conley, will put us in position to start the production of pictures.

THE PRICE OF FOLLY

A strong argument for woman suffrage is contained in "The Catspaw," the third chapter of "The Price of Folly," the series of eight two-reel dramas, each complete in itself, being released by Pathé, according to Frank Mayo. Mr. Mayo is co-starred in "The Price of Folly" with Ruth Roland.

"The Price of Folly" is from the pen of Will M. Ritchey, responsible for many Pathé successes. It was released Jan. 20 and from reports from various sections of the country, it is a big winner. Marcus Loew booked it for a pre-release showing at his circuit of theaters in and 'round New York City.

ANITA STEWART MARRIED
Court Proceedings Reveal Rudolph Cameron as the Husband

That Anita Stewart has been married for some months became known last week in the Supreme Court, where she is defendant in an injunction suit brought by the Vitagraph Company, to prevent her from playing for any other concern.

During the proceedings Samuel Seabury, counsel for Vitagraph, asked the actress if she were married or single. Moses Mallinsky, representing Miss Stewart, objected, but before Justice Cohen could make a ruling she replied that she would rather not answer. However, about two months ago her engagement to Rudolph Cameron, who has appeared as Miss Stewart's leading man in two of her latest productions, was reported but could not be confirmed at the time. Last week the question in the court room started gossip again and newspaper men approached Mr. Cameron for some light on the subject. He gave the information that Miss Stewart was his wife, explaining that they had tried to keep the marriage a secret for trade purposes.

Rudolph Cameron has enlisted in the Aviation Corps, and left New York immediately after the hearing of the injunction suit, decision of which was reserved.

ENTERTAINED AT DINNER
Constance Talmadge Guest of Los Angeles Athletic Club

The Los Angeles Athletic Club was the scene of an enjoyable dinner party recently when Sydney E. Abel, special representative for the Select Pictures Corporation, entertained as his guest of honor, Constance Talmadge. Covers were laid for Miss Talmadge, Mrs. Talmadge, Kathleen Clifford, Mr. and Mrs. W. S. Douglas, A. Jessen, of the Motion Picture News, E. E. Loper, Select's Los Angeles manager, and Mr. Abel. With the conclusion of the dinner, the party was made the center of a gathering of club members and dancing was the order of the evening.

Frank A. Keeney
will shortly present

Catherine Calvert

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TOM TERRISS

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THE WOMAN BETWEEN FRIENDS, by Robert W. Chambers

THE SONG OF THE SOUL, by Shannon Fife

CORINNE GRIFFITH

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CONSTANCE TALMADGE IN "THE SHUTTLE" Completes Work on Screen Version of Frances Hodgson Burnett Novel

"The Shuttle," Constance Talmadge's next screen picture, in which she will be presented by Lewis J. Selznick, has been completed and is now being cut and titled. It is the first production to be made by the star since her arrival in Los Angeles and includes her with a role of unusual dramatic force.

The story was written by Margaret Turnbull and Harvey Thew from Mrs. Frances Hodgson Burnett's famous novel of international love and marriage, and was directed by Eddie Sturgis. Miss Talmadge, who has worked steadily and conscientiously on the production, admitted the other day that she would be glad of a short respite before starting her next picture.

At Leading Theaters

CHARLES RAY AT RIVOLI

Charles Ray in his new Paramount picture, "The Hired Man," is the feature round which Mr. Rothafel has grouped his musical numbers and pictorial subjects for the new program that began at the Rivoli Monday afternoon. Ray is seen as a young farmhand with ambitions toward a college education. His only other ambition is to marry his employer's daughter. The series of amusing—and at times pathetic experiences he undergoes before attaining both goals, make up one of the most entertaining screen stories this young star has ever had. Doris Lee is the farmer's daughter. Charles French, Gilbert Gordon and others figure in the supporting cast. The picture was directed by Victor L. Scherringer under the direction of Thomas H. Ince. The story is by Julian Josephson. The Rivoli chorus and orchestra, with Erno Rapee conducting, are heard in the "Bell Chorus" from "I Pagliacci." The orchestra plays Goldmark's "Sakuntala" as its overture. Annie David, harp soloist, renders "Aeolus's Harp." Helen Merrill sings "Love is the Best of All" from "The Princess Pat," by Victor Herbert, with the Rivoli chorus. The bill is balanced by the fascinating Rivoli Animated Pictorial, an educational feature, and the usual high grade comedy.

DOROTHY DALTON AT RIALTO

Dorothy Dalton heads this week's program at the Rialto in "Flare-Up Sal," a Paramount picture of early days in California. Mary Lawton declaims "Verdun" to the accompaniment of martial music, and there is the usual program of orchestral numbers and pictorial novelties. "Flare-Up Sal" is a dancer in a mining town saloon, whose fiery temper is her best protection. Miss Dalton's talent for such roles is well known and she has excellent support from Thurston Hall and William Conklin. J. G. Hawks wrote the story and Roy William Neill produced it under the supervision of Thomas H. Ince. Hugo Riesenfeld conducts the Rialto Orchestra in selections from "Thaumaturge." Emanuel List sings the "Armored Song" from Robin Hood, and there is an added orchestral number besides.

MABEL NORMAND AT STRAND

At the Strand Theater this week Mabel Normand makes her first appearance as a star in Goldwyn pictures. She appears in "Dodging a Million," a mystery drama, written by Edgar Selwyn and A. M. Kennedy. Miss Normand is an international favorite in Hollywood and her return to the screen after a long absence, is welcome. The well balanced cast includes Tom Moore, Edmund Cortes, J. Herbert Frank, Shirley Ross, Rita Dene, Sarah Sprague, Joseph Sartori and Bruce Biddle. Billie Rhodes appears in the latest Strand comedy, entitled "Their Little Kid." There is also a scenic study in natural colors, showing Burgis, Belgium before the war. The picture is entitled "Blossom Time." Another chapter of "Blossom Time" and the Strand Top Review, containing news pictures from home and abroad, conclude the screen part of the entertainment. The musical program is a pleasing and varied one. Rose Lind and Anna Tagel, sopranos, sing the duet from "La Cieca" and Herbert Waterous, tenor, sings "I Want What I Want When I Want It" and "Hearts Bow'd Down." The symphony orchestra, under the direction of Oscar Spirescu, plays Enesco's "Romanian Poem." This is the premiere presentation of this composition in the United States.

TECHNICAL SUPERVISION

"The Light Within," the second production in which Madame Olga Petrova is soon to appear, necessitated the expert services of two eminent New York laboratory specialists during the taking of several scenes therein. The story of the starring vehicle to be released following the Petrova production of "Daughter of Destiny" is from the pen of Mrs. L. Case Russell and deals with the discovery of a curative serum for infantile paralysis. Mrs. Russell's scenario called for many important laboratory scenes to be filmed.

THE DRAMATIC MIRROR

PARAMOUNT

The Hired Man, Charles Ray, Jan. 28. Madame Jealousy, Pauline Frederick, Feb. 4. Flare-up Sal, Dorothy Dalton, Feb. 4. A Petticoat Pilot, Vivian Martin, Feb. 4. The Keys of the Righteous, Enda Bennett, Feb. 11. The Thing We Love, Wallace Reid, Feb. 18. Hidden Pearls, Sessee Hayakawa, Feb. 18.

ARTCRAFT

Rose of the World, Elsie Ferguson, Jan. 7. Dead of Alite, Wm. S. Hart, Jan. 14. Stella Maris, Mary Pickford, Jan. 21. The Whispering Chorus, C. B. De Mille Production, Feb. 11. The Song of Songs, Elsie Ferguson, Feb. 25. Blue Blazes Rawdon, Wm. S. Hart, Feb. 25.

GOLDWYN

The Cinderella Man, Mae Marsh, Dec. 16. Thais, Mary Garden, Dec. 30. Fields of Honor, Mae Marsh, Jan. 14, 1918. Dodging a Million, Mabel Normand, Jan. 28. One Little Wife, Madge Kennedy, Feb. 10.

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Daughter of Destiny, Olga Petrova, Dec. 23.

GREATER VITAGRAPH

The Other Man, Harry Morey, Grace Darmond, Florence Deshon, Feb. 4. The Woman Between Friends, Alice Joyce, Marc McDermott, Feb. 11. The Wooing of Princess Pat, Gladys Leslie, Frank Gordon, Feb. 18. Cavanaugh of the Forest Rangers, Neil Shipman, Alfred Whitman, Feb. 25. The Song of the Soul, Alice Joyce, Walter McGrail, March 4. The Desired Woman, Florence Deshon, Harry Morey, March 11. An American Love Wre, Grace Darmond, Earle Williams, March 18. The Home Trap, Neil Shipman, Alfred Whitman, March 25.

TRIANGLE

Betty Takes a Hand, Olive Thomas, Jan. 6. Man Above the Law, Jack Richardson, Jan. 6. I Love You Alma Reubens, Jan. 13. Law's Outlaw, Boy Stewart, Jan. 13. The Gun Woman, Texas Guinan, Jan. 20. Mr. Butterfly, Darrell Foss, Jan. 20. Evidence, J. Barney Sherry, Jan. 27. Real Folks, Jack Mulhall, Jan. 27.

PATHE EXCHANGE, INC.

SPECIAL (War) The German Curse in Russia, Jan. 13. RUSSIAN ART The Cloven Tongue, Jan. 20. The Inner Voice, Feb. 17. PATHE PLAYS Innocent, Fannie Ward, John Miller, Jan. 27. Legged Dice, Frank Keenan, Florence Billings, Feb. 10. LASILDA The Little Patriot, Baby Maude Osborne, Dec. 2.

ASTRA Vengeance Is Mine, Mrs. Castle, Dec. 16. Over the Hill, Gladys Hulette, Dec. 30.

BRENON PRODUCTIONS The Lone Wolf, The Fall of the Romanoffs, Empty Pockets, Kissmet, The Woman Thou Gavest Me.

IN PICTORIAL DRAMA Picture Offers Fine Opportunity for

Edna Goodrich

Edna Goodrich has a unique opportunity in her newest Mutual production, "Who Loves Him Best?" a pictorial drama based on the life of those happy optimists who make Greenwich Village, the New York artist quarter, so interesting a locality.

Miss Goodrich is cast as Dora Dane, a motion picture star whose great beauty so impresses George Steele, a young sculptor, that he befriends her to pose for him as "America Militant," a statue for which a large prize has been offered by the United States government.

Miss Goodrich is seen in roles so diverse

PHOTOPLAY FEATURES

GENERAL FILM

JAXON Pokes and Jabs Comedies.

FALCON The Clean Gun, Kathleen Kirkham.

Feast of Clay, Margaret Landis, B. H. Grey.

Brand's Daughter, Kathleen Kirkham.

His Old-Fashioned Dad, Daniel Gilfether, Mollie McConnell.

Zellestein, Vola Vale, Monroe Salisbury.

BLUEBIRD

My Unmarried Wife, Carmel Myers, Jan. 7. Face Value, Mae Murray, Jan. 14.

Broadway Love, Dorothy Phillips, Jan. 21.

The Fighting Grin, Franklyn Farnum, Jan. 28.

The Wife He Bought, Carmel Myers, Feb. 4.

Hands Down, Ruth Clifford, Monroe Salisbury, Feb. 11.

BRADY-WORLD

Stolen Hours, Ethel Clayton, Jan. 7.

The Strong Way, June Elvidge, Jan. 14.

The Beautiful Mrs. Reynolds, June Elvidge, Carlyle Blackwell, Jan. 21.

Gates of Gladness, Madge Evans, Jan. 28.

The Divine Sacrifice, Kitty Gordon, Feb. 4.

Whims of Society, Ethel Clayton, Feb. 11.

SELECT

The Wild Girl, Eva Tanguay, Oct. 1.

The Moth, Norma Talmadge, Oct. 1.

Magda, Clara Kimball Young, Oct. 1.

Scandal, Constance Talmadge, Oct. 1.

Over There, Anna Nilsson, Charles Richman, Oct. 1.

Her Silent Sacrifice, Alice Brady, Nov. 1.

Secret of the Storm Country, Norma Talmadge, Nov. 1.

Shirley Kaye, Clara Kimball Young, Dec. 1.

The Honeymoon, Constance Talmadge, Dec. 1.

Woman and Wife, Alice Brady, Jan. 1.

Ghosts of Yesterday, Norma Talmadge, Jan. 1.

The Marionettes, Clara Kimball Young, Jan. 1.

The Studio Girl, Constance Talmadge, Jan. 1.

The Lone Wolf, Bert Lytell, Hazel Dawn, Feb. 1.

The Public Be Damned, Charles Richman, Mary Fuller, Feb. 1.

FOX

Stolen Honor, Virginia Pearson, Jan. 6.

Cupid's Roundup, Tom Mix, Jan. 13.

A Heart's Revenge, Sonia Markova, Jan. 20.

The Heart of Romance, June Caprice, Jan. 27.

Jack Sparlock—Prodigal, George Walsh, Feb. 3.

The Moral Law, Gladys Brockwell, Feb. 10.

The Girl with the Champagne Eyes, Jewel Carmen, Feb. 17.

Six Shooter Andy, Tom Mix, Feb. 24.

STANDARD The Troublemakers, Jane and Katherine Lee, Dec. 9.

The Heart of a Lion, William Farnum, Dec. 16.

Du Barry, Theda Bara, Dec. 30.

Cheating the Public, Jan. 20, 1918.

PATHE The Hidden Hand, Trapped by Treachery (11th).

Doris Kenyon, Mahlon Hamilton, Sheldon Lewis, Arline Pretty, Feb. 3.

The Eyes in the Wall (12th).

Feb. 10.

VITAGRAPH Vengeance—and the Woman, The Wolf Trap (7th).

William Duncan, Carol Holloway, Feb. 4.

The Mountain of Devastation (8th).

Feb. 11.

PARAMOUNT Who Is Number One? (14th).

No Surrender, Kathleen Clifford, Jan. 28.

The Bound Up (15th).

Feb. 4.

JAXON Daughter of Uncle Sam, Jane Vacco, Wm. Sorelle (1st).

Jan. 19.

SERIALS

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VITAGRAPH

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QUALITY and SERVICE

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SOLDIERS TO GET PICTURE PROFITS Harold Shaw, Now in South Africa, Makes Patriotic Offer

Harold Shaw, the well known producer, whose work in the African Film Productions, Ltd., with headquarters at Killarney, South Africa, seems to be at a standstill, according to a report in "The Latest" of Durban, South Africa, visited the city of Durban recently. He was so impressed by the work being done for the benefit of the British soldiers in that city that he expressed a wish to lend practical assistance.

When he returned to Durban for a second visit he made the generous offer to produce free from all expenses a feature picture, preferably three reels in length, and on completion give it to the trustees of the War Funds for distribution throughout the world, the total proceeds to be utilized for the benefit of the Durban agencies laboring in the interests of sailors and soldiers, with the proviso that the profits derived from the exhibition of the film in the United States be devoted to similar agencies working in the interests of American soldiers and sailors.

Mr. Shaw makes an appeal to scenario writers who wish to assist in this scheme to submit scenarios to him. As he will not be able to start work on the production until April there is ample time. The story, Mr. Shaw emphasizes, should be one which would make the picture acceptable to American and English audiences as well as those of South Africa and Australia. It is desirable that it should be "international" in the fullest sense of the word. The scenario should be written to fit the personality and talent of Edna Flugrath, herself an international star. Mr. Shaw points out that it is preferable to have a story of a military character, but battle scenes are not desirable.

"The best work I have ever done in my life—and the greatest incentive and inspiration to good work I have ever experienced," is the opinion of King Baggot concerning his part of Harrison Grant, president of the Criminology Club, in the new Wharton serial photoplay, "The Eagle's Eye," by William J. Flynn, recently retired Chief of the United States Secret Service, exposing the plots and propaganda of the Imperial German Government in America.

FRANK KEENAN HEADS PATHÉ LIST

Other Stars Include Doris Kenyon, Ruth Roland, and Harry Pollard on Program of Feb. 10

The Pathé program for the week of Feb. 10 is an unusually strong one, the high lights in it being the first of the Keenan-Pathé Plays and one of the remarkable "Animal Movements-Analyzed" pictures showing "The Horse in Action" in Pathé colors.

Frank Keenan makes his debut as a Pathé star in "Loaded Dice," Pathé Plays special in five reels, produced by Pathé. The strong box-office title of this picture is one that means box-office value. This picture, starring the great exponent of dramatic roles is a five-reel adaptation by the well known scenario writer and author, Gilson Willets, from Ellery H. Clark's successful book of the same name.

Doris Kenyon stars in the twelfth episode of "The Hidden Hand," entitled "The Eyes in the Wall"—with Sheldon Lewis, Artine Pretty and Mahlon Hamilton; serial, two reels; produced by Pathé. Unusual and thrilling situations develop in this chapter, in which Ramsey rescues Doris from Dr. Scarley, but is pursued by "The Hidden Hand" in an attempt to obtain the locket which contains the answer to the secret all wish to find.

Ruth Roland appears in the fourth episode of "The Price of Folly" series under the title of "The Sin of Innocence," with Frank Mayo. The story deals with a young girl reared in the wilds as a child of purity and innocence and the tragedy that comes into her life at the result of her ignorance.

Harry Pollard stars in "Hello, Teacher," a one-reel comedy produced by Rollin. Mr. Pollard is known for his splendid work as Snub in the Lloyd comedies, and he is featured in this picture with Bebe Daniels, also of the Lloyd comedies, as his leading lady.

The seventh issue of the "Argus Pictures" is very interesting, showing "Oystering in the Gulf of Mexico," "Liquid Drops and Globules," "The Ameba," the lowest form of animal life, and "The Thrip," a very undesirable inhabitant of green-houses.

A fine split reel is "Rocamadour and the Valley of Lot"; Pathé colored travel, and

"The Horse in Action"; Pathé colored educational taken with the famous ultra-rapid camera, showing the movements of the horses, analyzed; in every way as remarkable, if not even more so than "Human Movements Analyzed."

An International Cartoon and Educational and Hearst-Pathé News No. 14 and No. 15 complete the program.

COMEDY DATES CHANGED Pathé Announces "Hello, Teacher" Will Be Released Feb. 10

Owing to the changed conditions due to the factory closing order of the Fuel Administration, Pathé announces an important change in dates of release of the one-reel Harold Lloyd comedies.

"The Lamb" will be released Feb. 3 as announced, but Feb. 10 a one-reel comedy will be issued in which Harry Pollard and Bebe Daniels are the stars, under the title of "Hello, Teacher."

Beginning with Feb. 17 the Lloyd comedies will be released weekly, the first to be "Hit Him Again," on that date, and followed, Feb. 24 with "Beat It," and March 3 with "A Gasoline Wedding."

Essanay's General Film comedy, "Our Little Nell," is said to afford something new in slap-stick—real Western melodrama burlesque. Rich in satire, this tells the thrilling story of how "Little Nell," tipping the scales at a good two hundred pounds, helps to capture the terrible villain of "Dead Man's Gulch."

NEW INVENTION IMPROVES FILM De Mille-Wyckoff Color Process Shows Marked Results in Pictures

Although no disclosures are made as to the processes which are in use to employ the use of colors in film productions, Cecil B. DeMille, director general of the Famous Players-Lasky Corporation, and Alvin Wyckoff, director of photography, are willing to admit that rapid strides have been accomplished in the employment of their new inventions, examples of the use of which are to be seen in current DeMille-Artcraft productions. Further use of the newly invented color process is to be made, according to a statement by Mr. DeMille.

As explained by Mr. DeMille and Mr. Wyckoff, who have been working together for several years to perfect the invention, this process does not give glaring and noticeable colors to the films, but softens and subdues the coloring of scenes to an almost pastel effect. The process, by the way, noticed particularly in certain scenes in "The Woman God Forgot" and "The Devil Stone," is not coloring by hand.

The flames surrounding Geraldine Far-
rar in "Joan the Woman," the light of the
sacrificial altars in the Aztec spectacle, the
weird coloring of the remarkable and sinis-
ter jewel which gives the title to "The Devil
Stone"—these are all accomplished by the
new invention.

NILES WELCH

WITH

GOLDWYN ADELE LANE

Address care DRAMATIC MIRROR

Edward Jose

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASSO'N.

Members Warned Against Accepting Less Conditions Than Contracts Call For

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Jan. 22, 1918. The following members were present:

Messrs. Francis Wilson (presiding), Churchill, de Cordoba, Cope, Jennings, Mitchell, Mills, Stewart, Co-burn and Denning.

New members elected:

John Bedouin, Florence Davenport, Ethelbert W. Bates, Wallace Jackson, Norval Reedwell, Little Leslie, Constant Violet Reed, Mabel Troutman, Gladys R. Vaughn.

In connection with the closing order from the Government War Time Fuel Commission and the various ways in which theatrical managers met it, one man was quoted as saying, "I will resign from the U. M. P. A. because it does not compel all members alike to observe its adopted measures."

The very fact that managers had an organization, however imperfect, enabled them to make an instant unified appeal and to gain reasonable concessions. Each individual member profited thereby and yet some are unwilling to continue as a composite unit in the observance of the other conditions which all are asked to accept.

It's all very well to recall that a year or two ago one man high in the councils of the U. M. P. A. said to us: "You fellows are better organized than we. Your Council can issue a ruling and it will be observed, but we can't do that." All of which is a flattering fiction to our souls or would be if we could feel sure it is true. What do you think, fellow members? Are your fraternal ties the kind which bind you fast?

On Monday, Jan. 21, it was interesting to note these published items of information: The United Managers' Protective Association's decision to refrain from giving matinee performances to-day is a mark of appreciation of the President's sympathy, shown by Dr. Garfield's order permitting playhouses to open on Monday, will be obeyed by only certain "legitimate" Broadway theaters.

Again, "The Shuberts said the reason they would give extra matinees to-day was to comply with Dr. Garfield's general industrial request that full salaries be paid to workers. They said the extra matinees will keep the week up to the regular eight performances."

Members are again warned that by accepting less conditions, or compensation, than is called for in their contracts, they nullify same, leaving each party—the manager and the actor—at the mercy of the other.

BY ORDER OF THE COUNCIL.

SINGER CAN BEGIN SUIT

Supreme Court Justice Gavegan has decided that Miss Margarette Arndt Ober, the singer who is suing the Metropolitan Opera Company for \$50,000 because her contract for the present year has been canceled as a result of the elimination of German opera, need not wait until the end of the war to have her action brought to trial. The case came before Justice Gavegan on the petition of the opera company for a stay because Miss Ober is an enemy alien and as such her suit is in the same situation as those of other enemy aliens which have been postponed until the close of the war.

UPHOlds NORDICA WILL

The will made by Lillian Nordica, singer, four months prior to her death at Batavia, Iowa, in 1914, was upheld on Jan. 25 by Vice Chancellor Stevenson at Newark, sitting as Vice Ordinary of the Prerogative Court. George W. Young, her husband, had sought the will.

This testament cut him off with only a small share of her estate, whereas a will, executed July 3, 1910, bequeathed to him the bulk of Madame Nordica's property.

NEW OPERA COMPANY MEETS

Members, founders of the Commonwealth Opera Association, Inc., and those interested in and associated with the movement, held a meeting at Aeolian Concert Hall on Tuesday morning, Jan. 29.

LOWER MONDAY MATINEE PRICES

The Monday matinees to be given by the Washington Square Players at the Comedy during the next few weeks will be priced at \$1 to 25 cents.

"THE HERITAGE" CLOSES

Eugene Walter's melodrama, "The Heritage," closed at the Playhouse last Saturday night, after an engagement of two weeks.

NINE NEW AMUSEMENT CONCERNs

Civic Development Film Company Capitalized at \$100,000—La Belle Titcomb Musical Revue Incorporated

ALBANY (Special).—Certificates of incorporation for nine new amusement enterprises having an aggregate capitalization of \$260,250, were filed with Secretary of State Hugo this week. The new concerns will engage in the theatrical and motion picture business in its various branches and all of them are located in New York City.

The largest is the Civic Development Film Company with a capital stock of \$100,000 and is chartered to manufacture films and maintain theaters.

The Ned Finley Films, and the La Belle Titcomb Musical Revue have taken out papers of incorporation.

The following is a complete list of new firms:

Propaganda Productions Company, New York City. To engage in a general theatrical and motion picture business. Capital, \$10,000. Directors: Walter Knight, M. A. Schlesinger, and Jacob J. Lazarow, 10 Wall Street, New York City.

K. B. H. Dramatic Agency, Inc., New York City. To act as employment agents for furnishing of talent for dramatic, musical, vaudeville, and motion picture purposes; also to deal in motion picture films. Capital, \$1,500. Directors: Carl Henderson, Bruno Wick, and A. W. Kretschmar, 162 West Sixty-fourth Street, New York City.

United Picture Theaters of America, New York City. All branches of the motion picture business. Capital, \$50,000. Directors: J. S. Edleman, Sidney Goldsmith, and H. J.

Stelljes, 110 West Fortieth Street, New York City.

Publicity Film Service, New York City. Motion pictures and to operate theaters. Capital, \$500. Directors: Edwin V. Hadley, M. Des. Verdi, and Adele M. O'Keefe, 39 Clermont Avenue, New York City.

Ned Finley Films, New York City. Theatrical and motion pictures. Capital, \$20,000. Directors: Ned Finley, John L. Russell, and Flora Nathan, 143 West Eightieth Street, New York City.

Civic Development Film Company, New York City. Motion pictures and theater proprietors and managers. Capital, \$100,000. Directors: N. Grant Mitchell, Charles J. Davis, Jr., and Frank W. Weeks, 220 West Forty-second Street, New York City.

The New France, Inc., New York City. Motion pictures, printing and publishing Capital, \$27,750. Directors: Nathan Frankel, Anna H. Wagner, and Benjamin Schwartz, 1486 Fifth Avenue, New York City.

Harte Film Laboratories, New York City. Motion picture business generally. Capital, \$50,000. Directors: Frank H. Fox, Andrew H. Harte, and Robert J. Alaire, 142 West Forty-ninth Street, New York City.

La Belle Titcomb Musical Revue, Inc., New York City. To engage in the theatrical and musical revue business and other branches of the amusement business. Capital, \$500. Directors: Heloise Wills, Claire Goldberg, and Martin B. Hoffman, 161 Thirty-sixth Street, New York City.

GEO. W. HERRICK.

ANNETTE KELLERMANN AT THE PALACE.

Strong Program Includes Kosloff Ballet, Edwin Arden, and Others—Two Monday Matinees Given

Annette Kellermann in her new "Big Show," a revue of larger proportions than is generally seen in vaudeville theaters, is the chief attraction at the Palace Theater this week. The offering is on the scale of a full sized musical comedy with many changes of scenery and costumed gorgeously. The musical score is pleasing and the book has many excellent points. Miss Kellermann is the stellar figure throughout, of course, and she reveals a versatility and entertainment ability that will delight her admirers. Her matchless figure is in evidence at times, but Miss Kellermann does many things requiring talent, and does them well. Her surrounding company is strong.

Theodore Kosloff and his Imperial Russian Ballet remain at the Palace for a second week. Kosloff has acquired the American idea of fast moving entertainment, and he has staged his dances with a view to making them interesting as dramas. The very best in Russian dancing art has been blended with vaudeville quickness, and the result is justly pleasing. One of the hits of the offering is the ragging of a classical ballerina theme on her toes by Mlle. Maslova.

Edwin Arden and a good company present

"Trapped," a timely playlet with a punch, excitement and surprise. The Courtney Sisters offer several pleasing moments of song and dance; Swor and Avey return again to the Palace in their impersonation of the Southern negro; Muller and Coogan have a new edition of their "Odd Non-sense," and Delro plays the piano accordion. The program is completed with Boston's Riding School.

This week the Palace is giving two matinee performances on Monday. The first begins at 1:30 P.M. and the second at 4:30.

PROBLEM PLAY COMING

"Love Forbidden," which treats of the problem of tuberculosis, is to be produced soon in New York with Robert Edeson in the leading role. The play is by Jacques Renaud, and the love story introduced depicts a battle for health that ends happily. It is regarded as particularly pertinent at this time, as a call for civilization to aid in the elimination of an invisible enemy.

The play has been approved officially by the National Association for the Study and Prevention of Tuberculosis.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 2

Theater	Play	Date of Production	Number of Performances
Astor	Why Marry	Dec. 25	59
Belasco	Polly With a Past	Sept. 6	191
Bijou	Girl O' Mine	Jan. 28	8
Booth	Seventeen	Jan. 21	18
Broadhurst	Madonna of the Future	Jan. 28	8
Casino	Oh, Boy!	Feb. 20	409
Century	Chu Chin Chow	Oct. 22	130
Cohan	The King	Nov. 20	93
Cohan and Harris	A Tailor-Made Man	Aug. 27	193
Comedy	Washington Square Players	Oct. 31	116
Cort	Flo-Flo	Dec. 20	57
Criterion	Happiness	Dec. 31	43
Eltinge	Business Before Pleasure	Aug. 15	206
Empire	The Lady of the Camellias	Dec. 24	52
Fulton	Hilleted	Dec. 25	50
Gaiety	General Post	Dec. 24	53
Globe	Jack o' Lantern	Oct. 16	124
Harris	Success	Jan. 28	9
Hippodrome	Cheer Up	Aug. 23	280
Hudson	The Indestructible Wife	Jan. 30	5
Knickerbocker	Josephine	Jan. 28	8
Liberty	Going Up	Dec. 25	50
Longacre	Yes or No	Dec. 21	45
Lyceum	Tiger Rose	Oct. 3	149
Lyric	Lest We Forget (film)	Jan. 27	14
Manhattan	Experience (rev.)	Jan. 21	17
Maxine Elliott	Eyes of Youth	Aug. 22	199
Morooso	Lombardi, Ltd.	Sept. 24	161
New Amsterdam	Revue of 1918	Dec. 31	43
Norworth	Odds and Ends of 1917	Nov. 19	94
Park	Seven Days' Leave	Jan. 17	25
Plymouth	Gypsy Trail	Dec. 4	76
Republie	Parlor, Bedroom and Bath	Dec. 24	52
Shubert	Maytime	Aug. 16	176
39th Street	Blind Youth	Dec. 3	77
Winter Garden	Doing Our Bit	Oct. 18	139

CABARETS NOT AffEctED

Fuel Men Decide Restaurants May Give Shows Monday and Tuesday Nights

After long discussion by the Fuel Conservation authorities of the State and county, it has been announced through the Society of Restaurateurs that cabaret performances will be given on both Monday and Tuesday nights in the New York restaurants. Reeve Schley, Fuel Administrator for New York county, made the decision known yesterday to the officials of the association, explaining that the presentation of a cabaret performance in a building exempt from the Monday closing order could affect in no way the fuel conservation campaign.

Last Tuesday there was such indecision regarding the status of the cabaret that many of the larger restaurants discontinued the performances on that day.

The Society of Restaurateurs intends to continue the policy of selling no intoxicants on conservation Mondays.

"THE LITTLE TEACHER"

Comedy by H. J. Smith to be Presented by Cohan and Harris Feb. 4

"The Little Teacher," a comedy by Harry James Smith, will begin an engagement at the Playhouse on Monday afternoon of next week. Mary Ryan will be seen in the leading role, and the supporting company will include Curtis Cooksey, Edward Robinson, Edward Snader, Lillian Dix, and Nina Morris.

OFFER OF "HIP" FOR LECTURES

A suggestion has been made to the authorities at Washington, with the indorsement of Charles B. Dillingham, manager of the Hippodrome, to utilize the big playhouse during the next nine enforced idle Tuesdays for governmental purposes.

The plan, which is said to have the favor of the local agents of the food administration, is to have lectures on food economy and scientific saving of necessities, delivered by experts.

BIRD COMES TO SEE PLAY

JOHNSTOWN, PA. (Special).—The screech owl that was found in the Cambria Theater last evening and caused much concern upon the part of special officer Mike Seeley, was finally caught to-day and is now on exhibition in the window of the theater office.

Being a wise old bird, it was suggested to-day that the owl had come all the way from Somerset County to see "Mary's Ankle" at the local playhouse.

STUDENTS IN "MOONLIT WAY"

The first performance on any stage of "The Moonlit Way," a one-act play by Sada Cowan, will be given Friday afternoon, Feb. 1, at the Lyceum Theater by members of the American Society of Dramatic Arts and Empire Theatre Dramatic School. The scene of "The Moonlit Way" is laid in the interior of a Japanese house on the mountain road of Miyanoshita, Japan.

NEW "FROLIC" PERFORMANCES

Sunday night concerts will be given on the roof of the New Amsterdam Theater next Sunday and thereafter. The performances will begin at 9 o'clock, and will enlist the services of the members of the Ziegfeld Midnight Frolic company. On other nights the performance will begin at 11:30 as usual.

DION TITHERADe NOT KILLED

Reports published several weeks ago that Dion Titheradge, the actor, had been killed in France are now declared to have been unfounded. Friends of Titheradge have received a telegram from the Eccentric Club, London, in which it was declared that the actor was well and uninjured. Titheradge last acted here with Laurette Taylor in "The Harp of Life."

PUPPET SHOW POSTPONED

Because of the rearrangement to theater plans consequent on the establishment of Monday legal holidays, Norworth and Shannon postponed the opening of the series of matinees of Tony Sarg's Marionettes at the Norworth Theater until Thursday, Jan. 31. Prices for these matinees will range from twenty-five cents to one dollar.

BENEFIT NETS \$3,500

A special performance of "General Post" at the Gaiety Theater last Friday afternoon, attended almost exclusively by theatrical people, netted a little more than \$3,500 for the Stage Women's War Relief Fund. Seats for the performance were sold at auction, and several of the boxes brought in the neighborhood of \$600.

EMERY JOINS K. & E. STAFF

Edwin T. Emery, who is staging the new musical play, "Honor Bright," which will open the new Vanderbilt Theater early in January, is compelled to relinquish the directing of that play, owing to a previous contract made with Klaw and Erlanger, to whose staff he will hereafter be attached.

INA CLAIRE NOT TO WED

After all, Ina Claire, now appearing in "Polly With a Past" at the Belasco Theatre, will not become the wife of Lieutenant Lawrence Townsend, Jr., U. S. N., it has become known.

The actress and the naval officer have broken their engagement, which was announced nearly a year ago. This has been done "by mutual consent," it was announced. The Lieutenant returned a few weeks ago from Europe, where he has been on duty since early last summer with the American fleet.

LEDERER LOSES ACTION

George W. Lederer, theatrical producer, eight years ago brought an action to obtain \$10,000 from Julius W. Kessler, head of the firm of Julius W. Kessler and Company, of Chicago, Ill., wholesale dealers in liquors, alleging that Mr. Kessler had agreed to spend that amount for the production of "Madame Sherry," with Lina Abarbanell as the star. The action was tried Jan. 23 in the Federal District Court, and Mr. Lederer lost it.

HERE AND THERE

Helen Holmes is playing the leading juvenile role in "Success" at the Harris Theater.

Lawrence J. Hirsch, brother of Louis A. Hirsch, composer of "Going Up," has been commissioned an Ensign in the U. S. Navy.

Anna Held, who was forced to close her tour, temporarily, on account of illness, and who is now in a hospital in Milwaukee, is on the road to recovery, according to a telegram sent by the Shubert representative in Milwaukee to Lee Shubert.

Dorothea Spinney, of Stratford-on-Avon, will give a series of Greek and miscellaneous interpretations at the Greenwich Village Theater on three consecutive Sunday afternoons, beginning Sunday, Feb. 3, at 3:30. Miss Spinney will include in her programs readings of Gilbert Murray's translations of "Iphigenia in Tauris," and "Hippolytus" of Euripides, Lady Gregory's "The Traveling Man," a Pierrot play by Oliver Down, and Ibsen's "Bergliot," written on an incident taken from the Scandinavian "Sagas of Harold," to music by Edvard Grieg, in which she will be assisted by Max Pirani at the piano.

William B. Naylor, Canadian publicity man, is to take charge of the advance work and special publicity for the Eastern tour of "The Isle of Dreams." The piece will close the Western Canadian time shortly and will open in Sudbury, Ont., on Feb. 11, and play the entire East to the Maritime provinces. Mr. Naylor was formerly identified with "The Brat."

DEATHS

CHARTERS.—Charles Charters, a character actor of considerable ability, in the late nineties, died at his home, 448 Riverside Drive, this city, on Jan. 18. He had been the support of Macklyn Arbuckle, James O'Neill and other stars. Some years ago he forsook the stage and has since been a Christian Science reader and practitioner, having at one time been an active reader in the First Church of Christ, Scientist, and the author of several books on Science. The funeral services were held on Monday and the body was cremated.

GAVIN.—THOMAS GAVIN, who for the past five years had been treasurer of Ford's Opera House, Baltimore, died last week. He had been an employee of Ford's Opera House for twenty-six years, having started his theatrical career as office boy at that house when he was eleven years old.

GARVIE.—Mrs. Mollie Garvie, known on the stage as Mollie Thompson, wife of Edward Garvie, died in her home in Mount Vernon, N. Y., on Jan. 23, of pneumonia. She was fifty-one years old. Mrs. Garvie was the daughter of John Thompson, formerly an actor, who now lives in Florida.

HAYDOCK.—John Haydock, an actor for forty years in musical comedies and opera companies, died Jan. 19 in the German Hospital. He was seventy-three years old. Mr. Haydock was for several seasons with the Castle Square Opera company of Boston, for seven years at the New York Hippodrome and for the last several seasons was in moving pictures. He leaves two sons, Stanley, an actor, and Roy Sheldon Haydock, a moving picture director.

LEONARD.—Harry W. Leonard, well known as a concert singer many years ago, died suddenly of heart disease on Jan. 18. Mr. Leonard was born in England fifty-five years ago. He came to this country at the age of twenty-three. He began concert work when he arrived here, and went on the road with the Metropolitan Opera company. His voice failed about twelve years ago. Since then he had been a writer of magazine stories and scenarios.

WAYBURN.—Elbert D. Wayburn, father of Ned Wayburn, died on Jan. 23 after a serious illness from blood poisoning, which was the result of an accidental wound he received twelve years ago.

WEEMS.—Capt. O. T. Weems, father of Harriet Weems, died at the age of 80 years in this city on Jan. 18. Capt. Weems was a Confederate War veteran, having served in the 5th Virginia Cavalry, C. S. A. For the past forty years he has been connected with the Old Dominion Steamship Line offices in New York. The interment took place in the Weems plot at Green Mount Md.

NEW YORK THEATERS

EMPIRE

B'way and 40th St.
Evens. at 8, Mats. Mon.
Wed. and Sat. at 2.

CHARLES FROHMAN PRESENTS

Ethel Barrymore

In her Sensational Success

The Lady of the Camellias

With a remarkable cast including Conway Tearle, Holbrook Blinn, Rose Coghlan.

LYCEUM

15th St. and Broadway.

Evens. at 8:30 Mats. Mon.
Thurs. and Sat. at 2:30.

DAVID BELASCO PRESENTS

A Play of the Great Northwest

by Willard Mack

Tiger Rose

BELASCO

West 44th St. Evenings
at 8:30. Mats. Mon. Thurs.
and Sat. at 2:30.

DAVID BELASCO PRESENTS

POLLY WITH
A PAST

A Comedy by George Middendorf
and Guy Benson.

Cohan & Harris

B'way & 43d St.
Evens. at 8:30. Mats.
Mon. Wed. & Sat.
at 2:30.

Cohan & Harris Present

Funniest Comedy of Recent Years

A TAILOR-MADE
MAN

A new comedy by Harry James Smith
with GRANT MITCHELL.

COHAN

THEATRE, 43d Street and
B'way. Evngs. at 8:30. Mats.
Mon. Wed. and Sat. at 2:30.

COHAN & HARRIS PRESENT

Mr. Leo Ditrichstein

In a New Comedy

"THE KING"

By Caillavet de Piers and Arene.

WAYBURN SAILS FOR LONDON

Ned Wayburn, the stage producer, accompanied by Mrs. Wayburn, has sailed for Europe where he will remain six weeks to stage a musical revue at the London Hippodrome. While abroad, Mr. Wayburn will search the European theatrical market for costume and scenic novelties, as well as comedy material and song numbers suitable for production in America. He will also arrange for certain noted English and French artists to make their first appearance in this country in a new Ned Wayburn Revue which he is to produce here the latter part of next October in association with a well known English manager.

FISKE O'HARA IN THE BRONX

Fiske O'Hara appeared in Anna Nichols' new romantic comedy, "The Man from Wicklow," at the Bronx Opera House, week Jan. 21, and played to good business. The song numbers written especially for this play were catchy and tuneful and repeatedly encored. Patricia Clary is again prominent in the supporting company that also includes W. T. Sheehan, J. P. Sullivan, Hattie Foley, Mary Louise Malloy, Lillian Shaffner, Robert Toms, and J. E. Miller. IDA C. MALCOLMSON.

PLAYERS ENGAGED

David Manning has been re-engaged to play Antonio Verdi in the "Cheating Cheaters" company for Aubrey Mittenhal for an important part in their new play, "Lightnin'."

Margaret Anglin has engaged Fuller Melish for the role of Messenger in Sophocles' "Electra" which she will present, in conjunction with the New York Symphony Society, at Carnegie Hall on Feb. 6.

Norworth and Shannon have added Dolly Connolly to the cast of "Odds and Ends."

NEW YORK THEATERS

New Amsterdam

West 43d
St. Evenings
8:30
Mats. Mon. Wed. and Sat. at 2:30

Klaw & Erlanger, Managers

Cohan & Harris Present

THE COHAN
REVUE 1918

A musical conglomeration in 3 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

Criterion

B'way and 44th St. Evngs.
at 8:15. Mats. Mon. Wed.
and Sat. at 2:15

Laurette Taylor

In a New Comedy

"HAPPINESS"

By J. HARTLEY MANNERS

REPUBLIC

West 43rd St. Evngs.
at 8:30. Mats. Mon. Wed.
and Sat. at 2:30

A. H. WOODS PRESENTS

PARLOR,
BEDROOM
and BATH

By C. W. BELL and MARK SWAN.

With FLORENCE MOORE and JOHN CUMBERLAND.

ELTINGE

West 43d St. Evngs., 8:30
Matinees Mon. Wed. and
Saturday, 2:30

A. H. WOODS PRESENTS

BUSINESS BEFORE
PLEASURE

With BARNEY BERNARD and
ALEXANDER CARR.

By MONTAGUE GLASS and JULES
ROBERT GOODMAN

Liberty

Theatre, W. 42d St. Evngs. at
8:30. Mats. Monday, Wednesday,
and Saturday at 2:30.

COHAN & HARRIS PRESENT

GOING UP

A Musical Comedy

Book and Lyrics by Otto Harbach and James
Montgomery. Music by Louis A. Hirsch.

GAIETY

Broadway and 40th Street.
Evens. 8:30. Mats. Mon. Wed.
and Sat. 2:30

CHARLES DILLINGHAM PRESENTS

William Courtenay

and

Thomas A. Wise

in

GENERAL POST

A new comedy by J. E. Harold Terry

RED CROSS ACCEPTS TRAILER

At a meeting of the Professional Woman's League held last Monday afternoon in the club rooms at 140 West Sixty-eighth Street, Albert T. Tarnkyn formally accepted, on behalf of the American Red Cross, the ambulance kitchen trailer which was sent to France by the League members on Dec. 20. The trailer is intended to follow the hospital ambulances and is perfectly equipped to supply food and stimulants to wounded soldiers immediately on being taken from the battlefield. The \$800 paid for the trailer was raised by the combined efforts of the members of the Professional Woman's League and their president, Mrs. Helen Whitman Ritchie.

LAST WEEK OF "OVER THE TOP"

This is the last of "Over the Top" at the Forty-fourth Street Theater Roof. Next week the organization, including Justice Johnstone and Ed. Wynn, will begin a tour in Washington, D. C.

SEVENTY STARS IN SHUBERT FLAG

In the service flag flying from the general offices of the Shuberts in the Shubert Theater Building are seventy stars. This does not include actors now at the front who are under contract to those producers.

Hugh J. Ward has acquired the Australian rights for "Seven Days' Leave" for J. C. Williamson, Limited.

NEW YORK THEATERS

Winter Garden

Broadway
and 50th Street.
Evens. 8. Mats. Mon., Thurs. and Sat. 2.
Annual Fall Production

DOING OUR BIT

44th W. of B'way. Phone 8439
Bryant. Evngs. 8:30. Matinees.
Mon., Wed. and Sat. at 2.

A PLAY WITH MUSIC

MAYTIME

With CHARLES PURCELL
and PEGGY WOOD & WILLIAM NORRIS

Booth

Theatre, 45th St. W. of Broadway
Phone Bryant 6100. Evenings, 8:30.
Matinees Mon., Wed. and Sat., 2:30.

BOOTH TARKINGTON'S
SEVENTEEN

A Play of YOUTH and LOVE and
SUMMERTIME

39th St.

Theatre, 39th St. W. of Broadway
Phone Bryant 4133. Evenings, 8:30.
Matinees Mon., Wed. and Sat., 2:30.

LOU TELLEGREN

In His Thrilling Success

"BLIND YOUTH"

43rd St. and B'way. Phone 2377
Bryant. Evngs. 8:30. Matinees.
Mon., Wed. and Sat., 2:30.

ASTOR

43rd St. and B'way. Phone 2377
Bryant. Evngs. 8:30. Matinees.
Mon., Wed. and Sat., 2:30.

"WHY MARRY?"

A Comedy by Jessie Lynch Williams.
With a Cast of Unusual Distinction

Casino

B'way and 39th St. Phone 2448
Greely. Evenings, 8:15. Matinees.
Mon., Wed. and Sat., 2:15.

2nd YEAR

Of the Smartest of Musical Comedy

OH, BOY

Theatre, 39th St. E. Phone 2448
Greely. Evenings, 8:30. Matinees, Mon., Wed. and Sat., 2:30.

Maxine Elliott's

39th St. W. of B'way. Phone 1476
Bryant. Evenings, 8:30. Matinees, Mon., Wed. and Sat., 2:30.

MARJORIE RAMBEAU

in EYES OF YOUTH

BIJOU

Theatre, 45th St. W. of B'way
Phone Bryant 435. Evngs. 8:15.
Mat. Mon., Wed. & Sat., 2:15.

ELIZABETH MARSBURY and MESSRS. SHUBERT
present an intimate Musical Comedy

GIRL O' MINE

with FRANK FAY

Broadhurst

44th St. W. of B'way. Phone 64 Bryant. Evenings at 8:30.
Matinees Mon., Wed., Thurs. & Sat.

OLIVER MOROSCO PRESENTS

EMILY STEVENS

in THE MADONNA OF THE FUTURE

By ALAN DALE

MOROSCO

45th St. West of B'way.
Evens. at 8:30. Mats. Mon.
Wed. and Sat. at 2:30.

Oliver Morosco's Laughing Sensation

LOMBARDI, LTD.

with LEO CARRILLO

Biggest Comedy Hit Years

Seats 10 Weeks in Advance

"None can afford to miss it—
all can afford to go!"

"CHEER UP!"

AT THE HIPPODROME

Greatest Success
Ever Known.

Staged by E. H. Bertrand

Seats 6 Weeks Ahead

COMPLETE PLAY FOR CO-STARS

Samuel Shipman and Aaron Hoffman

have completed "Our Friendly Enemies,"

in which A. H. Woods will present Sam

Bernard and Louis Mann.

More than 100 Civil War veterans, repre-

senting all of the thirty Grand Army posts

in New York recently attended a perform-

ance of "Seven Days' Leave," at the Park

Theater.

NEWS OF STOCK PLAYS AND PLAYERS



PRINCIPALS OF STOCK COMPANY IN SALEM, MASS.

Joseph Thayer, Priscilla Knowles, John B. Mack, Loretta King.

John B. Mack of the Empire Players is a remarkably clever and capable all-round actor, although he has been cast principally as heavy during his two years in Salem. In all lines his work stands out prominently and he is exceedingly popular with Empire patrons.

Joseph Thayer, of the Empire Players, is a character man of unusual ability. All his characterizations show evidence of careful study and some of them are little short of works of art. This is Mr. Thayer's second season in Salem and he is exceedingly well liked. Mr. Thayer has charge of the Lexington Park Theater Stock company during the summer.

Priscilla Knowles and Loretta King add to the strength of the cast. They are more than average in ability and gracious personality.

SHAKESPEARE IN PASADENA

PASADENA, CAL. (Special).—A run of two weeks for a Shakespearean play was the unusual record made in January by the Pasadena Community Players. "Twelfth Night" was produced for the two weeks, playing each night to good business, and attracting much attention for its excellent production and artistic staging. A number of theater parties, especially of teachers and students in schools, members of clubs, etc., attended from Pasadena and nearby cities. This is the first play to score a two weeks' run in Pasadena, and that it was Shakespeare which made the record is highly gratifying to the Community Playhouse organization and all lovers of good drama in the city. The striking staging, managed entirely with curtains and draperies and the production of the play without act waits, the entire performance taking place uninterruptedly in a two-hour period, have been highly commended by all who have been present.

Gilmor Brown, director of the Players, has been speaking before clubs and schools in Pasadena and other cities recently on the work of the Players, and awakening much interest in the enterprise. Many requests for these informal talks by Mr. Brown have been received, indicating a growing appreciation of the Community Players and their work.

A number of patriotic benefits have been arranged recently by Manager J. M. Root of the Strand Theater, including the showing of official war pictures for the benefit of the free-will fund of the Army and Navy League, and other similar programs. Manager Root has turned over his house on several occasions to patriotic organizations, co-operating in every way possible to make their plans a success.

MARJORIE C. DRISCOLL.

TWENTY WEEKS IN SIOUX CITY

SIOUX CITY, IA. (Special).—The Morgan Wallace Players of Sioux City are entering upon their twentieth successful week of their season. Morgan Wallace has leased for an indefinite period the Grand Theater, the home of the Morgan Wallace Players, and in addition, as actor-manager and director, has undertaken the task of building a theater and placing an A-1 stock company at Camp Funston, Kan., where 60,000 soldiers will be entertained with the finest stock production that can be procured.

Those who are rounding out their fourth season with Mr. Wallace are Albert Hickey, Pierre Watkin, Edward Haverly, Roscoe Patch, Eddie MacHugh, Harry Walker, Lillian Bryce, Louise Chapman, while the new members this season are Leona Powers, leads Maxwell Driscoll, juveniles; Frederick Sullivan, director; Emily Macpherson, Sara Southern and Foster Williams.

Mr. Wallace just returned from an extended business trip to New York city, where he closed transactions for several new plays which he intends to produce early in the Spring at the Grand. Some of the successful bills of the past few weeks were "Man's Castle," "Common Clay," "It Pays to Advertise," "Alma, Where Do You Live?" "Cinderella Man," "Hit the Trail," "Holliday," "Sinners" and "Help Wanted." The season closes in July.

THE ONLY GIRL IN NEW HAVEN

NEW HAVEN, CONN. (Special).—The "Only Girl" packed the Hyperion at every performance week of Jan. 21. The Hyperion Players deserve every bit of credit they can possibly be given for their performance of the piece. Every musical number was well done. Jane Morgan as Wilson and Alfred Swenson as Kim take the honors. Both have splendid well-trained voices which go well together; Miss Morgan's rendition of "When You're Away" was beautiful and Mr. Swenson's "Here's to the Land We Love" took three encores; Arthur Griffin as Corksey sang "Some Little Bug Will Get You Yet," with a patriotic encore relative to American aviators and the Kaiser which fairly stopped the show; Faith Avery as Jane played the part very well and sang "Tell It All Over Again" sweetly. Cecilia Novasio, who joined the company to play Patsy, made a decided hit with the large audiences. Her personality song was great. The three men, Mr. Griffin, Mr. Dawley and Mr. Fillmore in "When You've Got the Ball and Chain," took three encores and could have taken as many more. Mr. Fillmore can dance and it is too bad he did not have further opportunities in that direction. The three wives, Miss Farnum, Miss Avery and Miss Palmer in the Equal Rights also did very well. Miss Farnum's voice is strong and pleasing. The finale by the principals kept the audience in their seats for three curtains. All in all, the play was the success of the present season. It is to be hoped another musical comedy will be attempted again.

JAN. 28.—Alfred Swenson and Charles Carver in "Friends." Mr. Carver joins the company for two weeks only.

HELEN MARY.

DESMOND PLAYERS FLIT

ELMIRA, N. Y. (Special).—In many ways the most entertaining bill of the dramatic stock season at the Mozart Theater was the production of "It Pays to Advertise" by the Mae Desmond Players, which drew good business, Jan. 21-26. Miss Desmond was a real delight as Miss Grayson and pleased greatly with her delicious comedy and breezy action; Frank Fieder proved a splendid Rodney Martin and added much to the production; Dan Malloy was exactly fitted in the role of Ambrose Peale and won deserved approbation; Lee Sterrett, a favorite of last season, rejoined the company in the role of Cyrus Martin, and was accorded a big ovation; Dudley Clements made much of the part of Ellery Clark and pleased, as he always does; Hazel Corinne made a dashing Countess de Beaurien and was as vivacious as she was good to look upon; Sumner Nichols did well as Charles Bronson, and Millie Freeman and Bernice Callahan rounded out a cast of exceptional merit. The stage management of A. Gordon Reid was noteworthy, and Arnold Hager directed the orchestra with ability. "Romance," Jan. 28-Feb. 2.

Feb. 2 the Desmond Players concluded an engagement which has run since Sept. 1. They open at the Van Curle, Schenectady, Feb. 4. Dramatic stock will be continued at the Mozart, and Manager M. D. Gibson is rapidly assembling a company.

"JUST A WOMAN" IN DES MOINES

DES MOINES, IA. (Special).—The Princess Players presentation of Eugene Walter's drama, "Just a Woman," week Jan. 22, was one of the most popular plays given for some time. Isabel Randolph as the Woman again displayed her ability in handling emotional roles, for Miss Randolph's character of the woman was all that could be desired. Much praise must also be given Selmer Jackson for his splendid character portrayal of Jim Stanley, the man. This was one of the best bits of acting Mr. Jackson has done since joining the Princess company. Mr. Jackson's changing moods of the character were flawless. Phillip Sheffield as the boy, the young pollack inventor, was splendid. Mr. Sheffield's splendid and earnest work are always most appreciated. Arthur Young as the lawyer is most worthy of mention. Agnes Everett as the maid, Leo Lindhard as Emerson, Miss Young as the vampire, and Van Murrell as the judge, all gave excellent support to the leads in the careful portrayal of their characters. Tom Krueger as the butler, Sumner Gard as Graw, and Tamson Mauker as Ned, the son, were most pleasing. The settings, especially that of the pollack boarding house with the steel mills in the distance, was most realistic.

"A Bachelor's Baby," week Jan. 20, was a most diverting comedy. Selmer Jackson as the bachelor and Tamson Mauker as the child were both splendid. One of the bright spots was the appearance of Marie Gale, formerly with the Bainbridge players, who was called to take Miss Randolph's role in the play. Miss Gale is most charming and it is hoped Princess patrons may see her again. Miss Randolph was compelled to take a much needed rest, having been taken very ill before one of the performances of "Just a Woman," but will be back with the company in "The Typhoon," week 27. "Alma, Where Do You Live," week Feb. 3.

KAHN.

KATZES'S SALEM PLAYERS

SALEM, MASS. (Special).—Manager Harry Katzes certainly hit upon a successful offering when he chose "In Old Kentucky" for the first Garfield holiday week at the Empire. The house did exceptional business throughout the week, and on the holiday every inch of standing room was sold long before the performances, with crowds turned away. The play is an old-fashioned melodrama with excitement and thrills enough to satisfy the most exacting, from burning stables to a horse-race on the stage, with the winner ridden by Jane Salisbury. The horses were secured from the Ben Hur stables in New York. The management also obtained the services of a real darky quartette, which added realism to the scene. Jane Salisbury did exceedingly well in the role of Madge Brierly, her costumes for the part being very quaint and pretty. As the scarlet-and-white-clad jockey she was most charming. Julian Now as Frank Layson made the most of the part, and John B. Mack as Joe Lorry was very good; Elmer Thompson as Uncle Neb was excellent and David Baker as Colonel Sandusky Doolittle and Priscilla Knowles as Aunt Lethe were especially good; Joseph Thayer as Horace Holton and Florence Hill as his daughter were both pleasing. Week of Jan. 28, "The Natural Law."

In accordance with the Garfield order all theaters and picture houses are entirely closed on Tuesdays. DOROTHY BENNETT.

OKLAHOMA STOCK BOOM

TULSA, OKLA. (Special).—The Grand Stock company, with Cliff Hastings and Virginia Perry, leading man and leading lady, respectively, has been doing capacity business for a month past with modern plays. The biggest week of the season was the week of the presentation of "Her Unborn Child," "The Divorce Question" and "The Cost of Living" also did fine business, running an entire week, each, although the Grand has been changing bills twice a week. After experimenting with three others, Managers Powell and Hastings at last found in Virginia Perry a leading woman of sufficient dramatic strength to fill this important role satisfactorily. She is a handsome young actress with a fine personality and has won a warm place in the esteem of Tulsa theatergoers. This promises to be the biggest season the Grand Stock company has ever had. Many road attractions have been canceled that were to appear in Tulsa this winter, which leaves the stock company the only "legitimate" entertainment available for this city.

SAMUEL STOCKARD.

THE WOMAN IN SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players at their theater appeared in "The Woman," a drama of Congressional politics, Jan. 13-19. Grace Huff, leading woman, obtained great sympathy as the hell girl; Ivan Miller got a good deal out of the role of Tom Blake; Jane Darwell, Henry Hall and George Hand scored in their respective roles. Credit is due Stage Director Addison Pitt for the elaborate settings. Same company in "Chorus Lady," Jan. 20-26.

CAROLINE MENDELL.

OUR STOCK OVER THERE

In the Round About column of the London *Stage* is this tribute to American stock:

The stock companies have thrived in America because, in certain instances, distance has kept back the attractions, and they have an excellent system of agencies over there that can supply a comparatively recent play for stock purposes, instead of having to wait, as in this country, until the play has been toured a number of years, and is then dead of all interest. Occasionally they produce a new play, and this is where the English manager can follow them with both eyes wide open.

STOCKS OF OAKLAND

OAKLAND, CAL. (Special).—Bishop Manager H. W. Bishop gave his patrons their first opportunity of seeing "The Heart of Wetona," Jan. 13-19, and the play more than pleased the large audiences in night attendance. Betty Brice handled the rather difficult role of Wetona in a noteworthy manner and was at her best. Hugh Metcalf played Hardin, the Indian agent, and scored an immense hit; George Webster as the Indian Chief was excellent, while the balance of the cast, Jack Sheehan, Harry Garrity, Ben Erway and Jane O'Rourke and Georgia Knowlton all handled their various roles in a very satisfactory manner. Business continues good. "Which One Shall I Marry?" 20-26. Eddie Hearne, a popular and efficient actor, opened 28, and he greatly added to the popularity of this theater. Will Lloyd, one of the members of the company, who has been out of the cast for a month, re-opened 28, and was accorded a royal welcome by his many admirers.

MacDonough: This theater, which has been dark for the past week, owing to the extensive re-decorations that are being done for the opening of the Crane Wilbur Company, opened 20, in "Cheating Cheaters." Mr. Wilbur has engaged some of Oakland's favorites for his company, including J. Anthony Smythe, former leading man of the Bishop; James Gleason, always a favorite, and Lucile Webster, Jane O'Rourke, who has been Mr. Wilbur's leading lady at the Bishop, will appear with him in the leading feminine roles, and Jane Urban, the fascinating little lady who formerly played leads at the Liberty and with The Orpheum Stock, is booked for an engagement in the near future.

LOUIS SCHREINER.

ALBA "TRIUMPH OF BETTY"

MONTREAL (Special).—Week commencing Jan. 21 the Alba Stock at the New Empire produced "The Triumph of Betty," by W. A. Tremayne and Irving L. Hall, which was used so successfully for a starring vehicle by Adelaide Thurston, and added another to their list of capable productions. As the irrepressible American girl, Betty Louise Carter was in her element and did the best work of her career here, so far. M. J. Briggs was clean cut and manly as the hero Hervey; Frank Base as the Hump-backed Canon, and Orpha Alba as his domineering wife were both excellent; Fred Ormonde played Wrayburn with quiet force; Ellwood Farber as the cadish Pierce and Hilda De Me as his neglected wife both did good work—as did also Augusta Gill as the autocratic Mrs. Sheldon and Henry Oehler as the butler Peters. Two exceedingly clever character sketches were contributed by Blossom Baird as the town gossip, Miss Pennington, and Harcourt Farmer as Curate Witherly. The two scenes by Seymour Parker were well executed and appropriate. One of the features of the New Empire is the small but extremely efficient orchestra under the direction of Prof. N. Eichorn.

W. A. TREMAYNE.

MACLEANS IN JAMESTOWN

JAMESTOWN, N. Y. (Special).—"Bought and Paid For," by the MacLean Stock company, at the Samuels, and given week Jan. 21. The play has been seen here before at high prices, but has never had a more satisfactory presentation. Pauline MacLean was charming as Virginia Blaine; Ed. Clarke Liley made a fine impression as Robert Stafford, while Ronald Rosebraugh as Jimmy Gilly had one of the best roles in which he has appeared here; Lucy Nell as Fanny Blaine was very pleasing; George Ormsbee as Oku, the Japanese servant, made a comparatively small part stand out wonderfully well; Ernest Kast and James K. Dunseith as butlers, and Robert McKinley as a messenger boy rounded out the thoroughly competent cast. The scenery was especially praiseworthy, that for the first two acts comparing most favorably with that carried by any of the road companies playing here.

Owing to the fuel regulations the company is giving a matinee on Monday afternoon in place of Tuesday, as formerly, and the house is dark Tuesdays.

"Mrs. Wiggs of the Cabbage Patch," Jan. 27, with a greatly augmented cast.

A. L. LANGFORD.

"THE GIRL OUTSIDE" GETS ACROSS

Premiere of Vincent Lawrence's Thriller By the Players at the Lyric in Bridgeport, Conn.—Title Will Be Changed

BRIDGEPORT, Conn. (Special).—Bridgeport was treated to a premiere at the Lyric week Jan. 21, which will go down in Lyric history as one of the most interesting, intense and gripping dramas that have ever graced a local stock stage. The new play, written by the well-known author, Vincent Lawrence, received not only most favorable criticisms from all the press, but meritorious applause from daily audiences which almost reached capacity crowds during entire week. The title pro tem. was "The Girl Outside." Ere long the play, clothed in a new garb, embracing new title, players and settings, will reach Broadway. It contains thrills and twists of plot enough to suit the most fastidious. "The Girl Outside" opens with a prologue and has three other acts which revolve around a quadrangular group instead of the eternal triangle, viz.: the girl, her present sweetheart, her past sweetheart and her sweetheart-to-be. The prologue stages a prison scene, which for action and tension of emotion grips one at the very start. While it is not feasible to divulge the plot, suffice it to say that it is a heart drama that will get across immediately on any stage. Its ending is the supreme dramatic moment which depends entirely on a situation brought about by a lighting effect, an action in the moonlight, which changes the whole course of the sweethearts' lives and leaves the audience satisfied and happy. It is a play truly well worth while.

Warda Howard, the Lyric's leading lady, has appeared before in a premiere of one of Mr. Lawrence's plays, which later received hearty approval on Broadway. So she was her usual capable self in this one which brought critics here from far and wide. As "The Girl Outside," Miss Howard

achieved the pinnacle of dramatic success in star stockdom. Looking chic in modish gowns and having enough vivacity and spirit for the role in question she exceeded all expectations.

Dudley Ayres, leading man, assumed the brunt of the plot on his shoulders and came out with flying colors. In this premiere production Mr. Ayres grasped every opportunity of making the best of his big dramatic role, first as the prisoner, later as Jack Evans, the man outside; and he deserves special praise for his commendable work, the best thus far seen in local stock.

The Lyric cast all fell into the spirit of the premiere and made each part stand out, vividly supporting a well-balanced whole. Ainsworth Arnold was the worst villain imaginable, and Dan Davis as the present sweetheart, drowning his sorrows in drink, gave a clever "drunk" scene in the second act which brought down the house. J. Francis Kirk, Samuel Godfrey, Neil O'Brien, Louis Gordon, Arthur Buchanan and Harold Kennedy, all lent color to the play and were instrumental toward its success. Edith Spencer and Carrie Lowe, while having minor parts, were up to par.

Mr. Kirk, the director, has excelled all previous attempts in stage craft when he staged the moonlight scene in the close of the play. The effectiveness of it in stock has never been equalled here. Manager George Arvine has fulfilled his prophecy made a month ago about "The Girl Outside," and has succeeded in producing a big premiere vehicle at the Lyric which has set the city fans agog. Week 28, "Captain Kidd, Jr."

MARY SAYLES HANCORT.

STOCK CLOSING IN READING

READING, Pa. (Special).—The Orpheum Players presented week Jan. 21, a merry amiable play in "Arms and the Girl." The production was featured by the appearance of a new leading lady in the person of Gilda Leary, who succeeded Nan Crawford. Miss Leary has a captivating personality, and her work seems decidedly different from that of any of the other leading actresses who have appeared with these players. She is able to shift from one mood to another without any perceptible break, and has a nice appreciation of comedy values. She has already become popular with the audiences. Albert McGovern as usual carried off the honors as the hero, and in addition was a pleasant and cheery light comedian. The entire cast lent admirable support. Week Jan. 28, the Brady Playhouse success, "Sinners," will be presented. This production will mark the close of the season of stock at this playhouse, as the attendances have shown that local theatergoers have not been partial to this class of entertainment this season. The future policy of the theater has not as yet been announced.

HARRY B. WEAND.

"SHOW SHOP" AT NORTHAMPTON

NORTHAMPTON, MASS. (Special).—The Show Shop, under direction of Melville Burke, brought big business to The Northampton Players week Jan. 21 and the piece was finely done. Ad Rosy is the manager. Eugene Power gave one of the best of the many able characterizations to his credit this season and L'Estrange Millman, in the less conspicuous role of Johnny, the old actor, also was notably good, as was Mary Louise Benton as Effie. Langdon Gillett, Ann Mason, Blanche Friderici, Frank Dawson, Corbett Morris, Frances Stamford and Helen Dale all added to the success of the piece which, through its novelty, brought still another element of relish into the inclusive dramatic compound enjoyed here this season.

Under the order of the Fuel Administrator the theater opens at 7:45 in order to meet the 10:15 closing requirement. The general order for Monday closing being changed to Tuesday, the theater now institutes a special Monday matinee.

MARY BREWSTER.

"BARRIER" IN SOMERVILLE

SOMERVILLE, MASS. (Special).—(Clyde E. McArdle, Mgr.) Rex Beach's "The Barrier," by the Somerville Theater Players, is a man's play out and out. It is not just what one would recommend as ideal entertainment for a timid person. However, it is very well done. Arthur Howard as Captain Burrell was splendid. Adelyn Bushnell as Neela couldn't have been better and John Gordon as Poleon is seen in the best work he has done since his arrival in Somerville. John Kline makes the part of Gale stand out and does it flawlessly, while Brandon Evans plays Stark so well that you hate him. Other parts are well taken and the staging is in good taste. "The Girl Who Came Back," current week.

STEADY.

MARY TURNER IN PROVIDENCE

Alice Clemens takes the role of Mary Turner in "Within the Law," as played by the stock company at the Providence, R. I., Opera House. Miss Clemens has not only caught the fancy of the audiences that have seen her, but the Providence critics think her work compares favorably with that of Jane Cowl. The critics call Miss Clemens' acting "letter perfect."

NEW LEAD IN PATERSON

PATERSON, N. J. (Special).—The Empire has again changed its company. Richard Buhler now being the leading man in the place of Forrest Orr, who severed his connection with the theater on Jan. 1, together with almost his entire supporting company. Elsie Esmond succeeded Frances McGrath in the leading female roles. They have, since the opening, presented "The Hawk," "The Fortune Hunter," "The Silent Witness," and "The Old Homestead," in the order named, each having been given a creditable production. Mr. Buhler and the efforts of his company seem to meet with the public's approval, as they have been accorded liberal patronage. Week of Jan. 28, Feb. 2, "The Knife."

J. C. BUSH.

DUBINSKYS FIXED IN ST. JOE

ST. JOSEPH, Mo. (Special).—Tootie Theater: "The Sign of the Four" was the offering by the Dubinsky Brothers' Stock company week of Jan. 13-19. Edward Dubinsky was the star of the play as Sherlock Holmes and thoroughly at home in that popular role; Eva Craig as Mary Marston won Sherlock and the audience with him, and the entire cast was deserving of special mention for its even excellence. Business good.

The Dubinsky Brothers have sold their interest in Kansas City and will probably bring part of the company playing there to this city. The brothers are interested in a number of stock enterprises and this move will allow Maurice Dubinsky to devote more of his time to their management.

JOHN A. DUNCAN, JR.

Madge Hulett, who replaced Edna May, former leading lady with Gardiner Stock in Ft. Dodge, Ia., is proving a great favorite with Ft. Dodgeites.



A GET-TOGETHER IN EL PASO, TEX.

Troupers and ex-troupers and talent of the Oliver Players now in their 25th week in El Paso, Tex.

Line up from left to right: Eddie Shayne, former actor; Elsie Corbin, leading lady of the Oliver Players; Harry J. Wallace, Manager Oliver Players; Ralph Holmes, former manager Grand Opera House, Burlington, Ia.; Howard Wilkins, former treasurer Oliver Theater, Lincoln, Neb.; J. Hammond, an outsider in the game.

PROVIDENCE PLAYERS KEEP ON

PROVIDENCE, R. I. (Special).—The Providence Stock Company at the Opera House presents for its third production, Jan. 21-26, "Within the Law," with Alice Clemens playing the leading role. Mary Turner was never better impersonated than by Miss Clemens. Elsie Southern, a new comer to the company, played her part splendidly. The entire company did well and received much applause. The cast: Alice Clemens, Elsie Southern, Wilmer Walter, W. Vaughan Morgan, Winter George Farren, Lillian Niederauer. "Her Child," current week.

ELMER C. SMITH.

CLOSE SUNDAY? NEVER!
Bridgeport, Conn., Rebels at the Proposition to Shut Up on the Holy Day

BRIDGEPORT, CONN. (Special).—"Going Down" is the slogan in the cellar coal bins of Bridgeport's theaters and the situation here is becoming acute. Factories and saloons are closing and now the civic authorities are trying to attach another string to the Garfield order, which everyone is patriotically observing, to make the theaters close Sundays. But the people are going to have something to say and the press also is rising in rebellion. An editor of the biggest evening daily has come out in the open in an editorial defending the theaters and insisting they require coal to keep open Sundays thereby conserving fuel in thousands of homes where people can otherwise keep fires banked low, turn out lights and attend the play; and last but not least, thereby dispelling gloom and bring about a cheery, psychological effect in the minds of the people.

Monday last, Jan. 21, on account of the Garfield order closing Tuesdays, immense crowds attended all theaters, showing that the public is eager for amusement. The Plaza, John P. McCarthy, manager, was compelled to turn people away. Olive Thomas in "Betty Takes a Hand," also Petrova in "A Daughter of Destiny," and ten vaudeville acts, "Rocky Pass" and "When a Man Marries," as headliners, proved huge drawing cards.

At the Empire, Manager S. Becker showed Billie Burke, Julian Eltinge, Jack Pickford and George Beban in up-to-minute films and his house, containing a thousand, was packed to the doors. The Strand, showing Viola Dana and Belle Bennett with Mary McAllister pictures, brought Manager P. Kontos good financial results also. The Bijou, Manager Peter Dawe, who also owns the American, did big business fuel conservation week at both theaters. "Vengeance and the Woman" serial is running at the former theater. Manager Saperstein's Hippodrome is doing record business in East Bridgeport. "Patty" Arbuckle films here are big features; Mrs. Vernon Castle was also on the past week's bill.

MARY SAYLES HANCORT.



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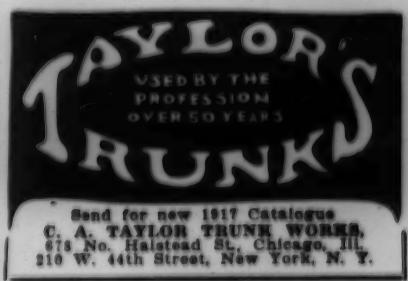
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REPORTS FROM MIRROR CORRESPONDENTS

CHICAGO MANAGERS IN A TANGLE

The Hour of Closing Is One Problem—Transportation Is a Puzzle—Losses of Some Houses In Obeying the Government

CHICAGO (Special Correspondence).—Jan. 31.—A very definite movement has been started in Chicago for the early closing of places of amusement in the East. However, it may reach us day or cause as much commotion here as has in Boston and other places, as reported in *The Mirror*.

The theaters and moving picture houses here were all closed last Tuesday and the M. P. men had to take a day off from visiting their various houses. Only small crowds were in evidence in the "loop" district on Monday and business of the amusement places did not seem to be as good as some of the managers predicted, if they could keep open Monday and Tuesday.

The closing order hurts the vaudeville and burlesque theaters more than it does the standard houses. On Monday afternoon, Jan. 28, the vaudeville folk started on their week's work, and like the burlesques, will give two performances daily. As these houses have their time entirely taken up they will have no chance to make up their lost performances, while the legitimate players can make up their lost time by giving an extra matinee performance some day during the week.

If the railroads operating out of Chicago continue to take off more trains the troupers who leave Chicago Saturday night late, expecting to play a Sunday matinee three hundred miles away, will find themselves unable to give a performance and will be lucky if able to reach their destination in time for the evening show.

The Palace and Majestic Theaters were the hardest hit last Tuesday, losing an income of about \$1,500 each without a chance to make it up. Sam Gierson stated the loss to the Shubert houses was Garrick, \$1,200; Studebaker, \$1,200, and the Princess, \$1,000. The gross loss to the legitimate theaters was estimated from \$800 to \$1,500, but it is expected the business will be distributed throughout the other performances, so there will really be no loss to amount to anything.

Extreme difficulty was experienced by Jones, Clark and Schaefer in closing their Lyric Theater on State Street last Tuesday according to government regulations. It happens that the Lyric is the only all night playhouse in the world and eight years ago all locks were removed from the doors and the keys thrown away. No one thought about this when the order to close was issued, and at midnight, Monday, it was ascertained that there was no method of locking up the theater. Louis Jones was routed out and conceived the idea of having Pinkerton men protect the theater from its patrons and government displeasure.

The changing of time on the railroads is causing the traveling companies much annoyance. All the roads have taken off trains to some extent, temporarily at least, is the claim sent out by the various passenger departments.

Changes of the Week

Three changes of importance to report from Chicago this week. Maude Fulton in "The Heat" left the Colonial Saturday night and was replaced the afternoon of Jan. 28 by A. H. Woods' farce, "Cheating Cheaters," by Max Marin, Kathleen Nesbit, Edward Ellis, Frank Monroe, Anne Sutherland, James Marlowe and many others are in the cast. The opening of "The Wanderer" had to be postponed until Thursday night, Jan. 31, owing to necessary changes in the Auditorium and the rebuilding of the stage. The management claims to be bringing us the original cast and complete production as seen in New York City, Philadelphia and Boston. Nancy O'Neill, James O'Neill, Charles Harton, Sydney Herbert, Olga Newton, Sydney Mather and other notables are announced as being in the cast coming to the Auditorium. The top price is \$1.50.

The La Salle will be dark two nights this week to make way for the coming of "Leave It to Jane" on next Wednesday night. This is the first appearance in Chicago of this musical comedy by Guy Bolton, P. G. Wodehouse and Jerome Kern, based on George Ade's comedy "The College Widow," with Edith Hallor, Georgia O'Hanley, Anna Orr, Arthur Chase, Oscar Shaw and several others in the cast.

Current Attractions

Big-kid—Mrs. Fiske in "Madame Sand"; Cohen's Grand—Jane Cowl in "Lilac Time"; sixth week.

Cort—The Gypsy Trail"; sixth week.

Garrick—"The Very Idea"; fourth week.

Illinoian—The Ziegfeld "Dollies"; sixth week.

Olympic—Kohl and Dill in "The High Cost of Living"; sixth week.

Playhouse—"The Man Who Stayed at Home"; sixth week.

Princess—"The Man Who Came Back"; nineteenth and last week.

Star and Garter—Burlesque.

Studebaker—"Maytime"; fourth week.

"Life's Shop Window" is the offering of the stock company playing at the Crown last week.

Hartig's Bowery Burlesques are at the Columbiad this week.

Gus Hill's musical comedy cartoon play, "Hans and Fritz" was the last week's offering at the Imperial. This company posted some very attractive paper on the West Side billboards.

"Peg o' My Heart" was at the National last week.

At the conclusion of its Chicago engagement next Saturday night at the Princess, "The Man Who Came Back" will depart at once for a Philadelphia booking, where Miss Nash makes her home.

Percy Hammond says in the *Tribune* that "The best performance of 'Madame Sand' at the Rockstone marked the debut of Miss Caroline Nash, daughter of a famous theatrical family of Chicago, and the niece of Julia Arthur. She

played the 'bit' of Mlle. de Latour with good looks, reticence, and authority.

During the continuance of their Chicago engagements Mr. Warwick and Mrs. Fiske will give, contrary to their usual custom, Sunday evening performances. This makes up for the loss of the Tuesday evening performance caused by Government proclamation.

Earl Stewart, business manager of the Palace Music Hall, is always in front and easy of access.

Will A. Page has been in Chicago doing advance work for "The Wanderer."

Leon Friedman is acting manager for the "Follies" at the Illinois and never has to account for any vacant seats.

Sydney Rosefield's unusual comedy, "Under Pressure," is announced for coming to Chicago but the theater is not yet mentioned.

Motion Picture Events

Thursday evening last witnessed the premiere showing of "Men Who Hay Made Love to Me," the picture featuring the Butte waitress, Mary MacLane, at Orchestra Hall. It is under the auspices of the Lake Shore Drive surgical dressing unit.

"The German Curse in Russia," a topical film of unusual interest, made by Donald Thompson, a war photographer, is being shown at the Pastime Theater on Madison Street, for an indefinite time.

Last week the Orpheum, on State Street, showed the following photoplays: Sunday and Monday, Theda Bara in "Da Barry"; Wednesday and Thursday, Mary Miles Minter in "The Beauty and the Rogue"; Friday and Saturday, Effie Shannon in "Her Boy."

"Stella Maris," with Mary Pickford, came to the Ziegfeld Sunday. Wm. S. Hart in "Wolves of the Rail" was there all last week.

The Castle, at State and Madison Streets, is showing Elsie Ferguson in "Rose of the World."

Out at the Imperial, this week, is an attraction billed as J. M. Bushy's Minstrel Shows, with thirty-five colored men, no whites. In order to make up for the loss of business Tuesday nights, the Imperial will give a matinee on Monday and Wednesday for the present.

The Merry Roundup

Sadie Kusell, for some time past in charge of sales for the Bartola Company and prominent in the vaudeville booking game, has been appointed to an important position by Aaron J. Jones. Miss Kusell becomes assistant to J. C. Matthews, general booking agent for Jones, Linick and Schaefer. Miss Kusell was formerly secretary for C. E. Bray of vaudeville prominence, and is a sister to Dan Kusell, the well-known vaudeville writer. Incidentally, she is a niece of Matt Kusell of Central Illinois vaudeville history.

For the first time in the history of theatricals a theater closed in celebration of its anniversary. The Rialto, opened Jan. 22, 1917, is celebrating its birthday party this week, but on the 22, 1918, the Government ordered all theaters closed, it being needless Tuesday. Thus, the Rialto commemorated its anniversary day by closing.

Chicago saw its first "pop" wedding Saturday night, Jan. 19, at the Hotel Sherman when Peter J. Schaefer engineered the marriage of his secretary, Hazel Levin, to Sidney J. Goldmann, local manager for the Goldwyn Film Corporation. Those who do not know the definition of "pop" can appreciate the extent to which a "pop" wedding can go. Pol Roger furnished the wine, Frank Boring directed the jazz band and Pete Schaefer paid the bills. The ceremony was performed by Judge Joseph Sabbath of the Superior Court. Mr. and Mrs. Goldmann are at home temporarily at the Hotel La Salle. W. A. ATKINS.

DENVER

DENVER, Colo. (Special).—The best period theatrically of the whole season is Stock Show Week. Numerous conventions are held at this time and Denver theaters are always prepared for extra business. Jan. 20-27 the Broadway presented "Johnny Get Your Gun," with an excellent cast, including Louis Bowman, Edith Lyle, and the local favorite, Vera Flauday. "Stop, Look, Listen," week of Jan. 28, Yvette Guilbert will appear at matines Jan. 28 in "Great Songs of Great France."

The Denison closed Jan. 26 with "The Squaw Man" elaborately produced. "The Fortune Hunter" follows.

Manager Woodward deserves great credit as the moving spirit in the National Film Corporation, whose studios were formally opened Jan. 19, with a reception and Red Cross dance. The plant is complete with laboratory, cutting room, dressing room, large glass studio, green house, offices, etc. Allen Curtis, with Universal for 15 years, is director of the comedy unit. Faxon Doug, George G. Grenier, and Tom Gilson are other staff members. Dot Farley, Bud Duncan of the comedy team, "Ham and Bud," and Kewpie Morgan are signed. Work has begun on the first comedy.

The Orpheum's chief attraction, Jan. 29 and week, were "The Four Husbands," Winona Winter, and Claude and Fannie Usher. Excellent film offerings are the rule. Wm. S. Hart is working overtime. "The Whip," at the America, is a winner.

FREDERICK D. ANDERSON.

MANCHESTER

MANCHESTER, N. H. (Special).—Palace, Jan. 24 (Wm. O'Neill, manager); Ida May Chadwick and Dad were very good. Star, Jan. 24 (E. J. Caron manager); Viola Dana in "The Winding Trail" pleased moving picture followers. Auditorium, Jan. 25 (George Freeman superintendent); "Parentage," for a full week drew good houses.

J. J. MAHONEY.

"HENRY V" AT CAMP LEE, VA.

Orchestra by 320th Inf.; Choral Work by

319th; Artillery Chorus by 314th

"SPEED-UP" UP-STATE

First Performance of the Musical Comedy

by Ford L. Shotwell

CAMP LEE, VA. (Special).—Shakespeare's "Henry V" was the initial production of the Community Theater of Camp Lee, which was presented in the immense Y. M. C. A. Auditorium on Jan. 16 and repeated again on the 20th. The Three Hundred and Twentieth Regiment orchestra furnished the music, under the direction of Mr. Schmidt. Choral work was furnished by the 319th Infantry chorus, 314th Field Artillery chorus and by the Glee Club of the 320th Infantry. The work of Adair Archer, director of the Community Theater, is deserving of praise.

The Y. M. C. A. Auditorium is a spacious building, seating several thousand, and every seat was taken. The scenic effects and lighting were done by men in the 80th Division, all of which deserved high praise. The cast was also good, and in many instances, some excellent talent came to light. It must be remembered that these men are at Camp Lee to answer their country's call, and this venture was simply a side issue with them, and not interfering with their regular duties to any extent. The first offering of the Community Theater proved a big success.

The 320th Regiment held an evening's entertainment at the big Auditorium several weeks ago, which was also a howling success, the edifice being packed. There were a dozen numbers on the bill, and a civilian attending would be surprised at the talent which was on the program. For instance, there is a dancer belonging to Company "I," which is difficult to rival for character dancing, and character singers galore. The 320th Regiment also boasts of a Glee Club, under the direction of Lieut. William P. Waters, and this organization has been busy entertaining the Camp for several weeks. It was one of the big attractions at the Petersburg Theater, Petersburg, Va., Jan. 26, at a Red Cross benefit.

It is to be hoped that as soon as the Camp Lee Theater, now under construction, is completed, Camp Lee will see some of the real people of the theater. The work of the Y. M. C. A. in entertainment for the camp must not be overlooked, for it is a very important factor in all the camp amusements.

CORP. D. J. FACKNER.

Co. E., 320th Inf.

(Corp. Fackner, in a letter writes that THE MIRROR is a favorite with the Camp Lee boys, but thinks that the soldiers would like something more up-to-date than a Shakespearean production.—ED. MIRROR.)

CINCINNATI

CINCINNATI (Special).—The Cincinnati Playors presented an interesting bill of four one-act plays for their January offering. Ruth Allen deserves a great deal of credit for the way she has handled the first season of the new art-theater and whether or not it is a financial success matters but little—the trail has been blazed and it should be a far easier matter in the future to lead the way toward success. Malcolm Morley the new director, secured the control of the artistic destinies of the players for the remainder of the current season. His own play, "A Motor Mishap," afforded Miss Allen a good opportunity in an eloquent way, but proved to be entirely devoid of dramatic value. As an incident it was too commonplace to command serious attention.

The second number was Rita Wellman's "The Barbarians." Personally I do not like the sentiment of the piece, but it undoubtedly possesses some qualities of an entertaining nature. With the exception of some really excellent work done by Corinne Flibbe, the cast showed evidences of amateurishness which it could conceal but inadvertently well. By far the best thing produced during the evening was "The Last Man In." Mr. Morley, in the title role, rose to every demand made upon his abilities by the intensity of the dramatic situation. Miss Flibbe was splendid as Mrs. Judd, and Edwin Bergmeier did well as Billett. "Pantaloons" concluded the program but the subtleties of the Barrie creation seemed to be just a trifle beyond the capabilities of the players. The scenery was pretty.

A theatrical war is not without its recompense as far as the public is concerned. This week the Shubert's play, "Love o' Mike," at the Lyric, with a genuine New York cast, against "Potash and Perlmutter in Society" at the Grand. Both are drawing well despite the fact that there is a disposition to economize during war times. Week of Jan. 27-Feb. 2 Richard Carle in "Furs and Frills" at the Lyric, will endeavor to compete with Maud Adams in "A Kiss for Cinderella" at the Grand. Let the war go on. Who cares as long as we see only the best.

For the first time in its history, Cincinnati was amusementless on Tuesday, Jan. 22. Our own little "Gay White Way" along Fifth Street looked dreary, but theatrical men, both the regular play houses and the picture houses, were eager to comply with any Government regulations which will improve our war efforts. Monday matinees at the dramatic and vaudeville houses promise to help make up for the loss of revenue on Tuesday. WM. SMITH GOLDENBERG.

ROCHESTER

ROCHESTER, N. Y. (Special).—Lyceum Theater; Al H. Wilson in "The Irish 15th," by Theodore Burt Sayre, with a military setting, won admiration for the star Jan. 21. Wilson is rapidly forging ahead to the line of the better class stars.

"The Willow Tree," the Japanese fantasy by Benrino and Harrison Rhodes, with Fay Balter in her original role of the willow princess, won the admiration of large audiences and unstinted praise from the press. Malcolm Fassett, formerly seen with Leo Ditzelstein in "The Great Lover," plays the role originated in New York by Shelley Hull. The company includes George W. Wilson, Graham Velsey, Harold De Becker, Harold Salter, Berthold Crawford, Corinne Walde, Darrel Vinton, and S. Hatakenaka.

Chancy O'leary in his new play by Rachel Crothers, "Once Upon a Time," Feb. 4, for a week, "The Riviera Girl," the most pretentious musical piece of the present season, follows.

The Prince Street Players gave their first program of the year Jan. 21, 24, which consisted of "The Sweetheart Game," used in vaudeville by Olive Wyndham; "Gros Chagrin," a play of Irish peasant life; "The Shadow of the Glen," and Granville Barker's satire, "Reuben." The players are giving the best of short plays, excellently played and satisfactorily staged, and it is to be regretted that their scope prevents their attracting larger audiences. The public is slow to appreciate the best, especially in art, but thoroughly revels in film offerings.

The Colonial, the last of the old-time M. P. theaters on Main Street, has changed management and slightly renovated and renamed "The Blairsto." offers a new program of pictures daily, showing the best pictures obtainable on the open market, which is not to be confused with the highest priced attractions.

The few bright lights of Rochester have been dimmed and Tuesday night sees all theaters dark. The Lyceum will endeavor to recoup Tuesday nights performance by giving an extra matinee on Mondays during the period covered by the Government order.

B. H. LEFFINGWELL.

—SALAMANCA, N. Y. (Special).—Andrews, Jan. 16, Al Wilson, the well-known singer of Irish songs appeared in a new song play, "The Irish 15th," to a well filled house greeting him upon the occasion of his second appearance here. His plays are of the romantic type and afford ample opportunity for the interpretation of appropriate songs numbers. His supporting cast was adequate.

"Bespcked Henry," 18, was a live musical comedy, playing to an audience of fair size. The attraction was replete with catchy song numbers; a capable chorus appeared in a big variety of costume, and there was sufficient comedy to keep the audience in laughter much of the time. The opening was pleased. Andrews' wife, Wm. Smith, Mrs. Andrews, "The Lilac Domino," 24, followed. The original New York cast.

T. H. NORMILE.

"LIGHTNIN" STRIKES WASHINGTON

First Time of the Comedy by Winchell Smith and Frank Bacon
Contains Many Links of Fun—French Play Sunday Night

WASHINGTON, D. C. (Special).—"Lightnin," the new live-wire comedy under the direction of Managers Winchell Smith and John L. Golden is the current week's successful offering at the National, where the play is given its first production, securing a decided hit with a very large and thoroughly amused audience. The new comedy is the joint work of Winchell Smith and Frank Bacon, the versatile character actor, who is strongly remembered recently for his delightful work as the old servant in "The Cinderella Man." Besides being co-author Mr. Bacon creates the title role for "Lightnin" is the name of the principal character—a name bestowed upon him, by his pals in sarcastic reference to his supposedly cold molasses nature. Just how slow old "Lightnin" is, develops with remarkable rapidity after many surprising side-splitting situations, as the story of the play progresses, which is ingenious and hilariously funny. An all-star cast that contributed strongly to the success included Edward H. Robins, Jane Oakier, Jason Robards, Minnie Palmer, E. J. Blunkall, Jessie E. Pringle, W. H. Post, Charlotte Carter, Thomas MacLarnie, Bessie Bacon, Sam Coli, Beatrice Nichols, Paul Stanton, Charlie Courtland, George Thompson, Fredericka Goring, Max Weizman, Cecil Dwight, Frances Kennan, Florence Remey and Mabel Guilford. "Pollyanna" follows.

John Barrymore and Constance Collier are featured in the Messrs. Shubert production of "Peter Ibbetson," seen at the Belasco during the present week. A large and distinguished gathering strongly praised the very excellent presentation and talented company which otherwise included Edmund Elton, Wallis Clark, Alice John, Mercedes Desmore, Alice Butler, Alexander Loftus, Jules Epailli, Russo Bogisay, Catherine Charlton and Emily McLean. "Over the Top" follows.

Joseph P. Tumulty, secretary to the President, a staunch friend of the theater, can be credited for the order of the Fuel Commission exempting the theaters and amusements generally from the regular Monday heatless order, for by his efforts he succeeded in having the change made to Tuesday night. He received the New York delegation of managers and actors here, on a special visit of protest headed by Marc Klaw, David Belasco, George Cohen and Willton Lackaye and personally arranged the interview with the President. Mr. Tumulty's sound opinion and valued suggestion, that granting the theaters' request for the change from Monday to Tuesday as closing day was as he particularly expressed it, "Nothing more than justly considerate in view of the fact that the theaters had in every way given aid in the furthering of the Liberty Bond loan. The Red Cross, noted publicity from the stage of the theaters with a vast number of four-minute speakers, had lent themselves most freely throughout the campaign in all other war fund benefits." Mr. Tu-

multy's argument was approved by Mr. Wilson and submitted to Dr. Garfield, who, in compliance with the President's suggestion, issued the order.

All other business being suspended on Monday the theaters afternoon and night were crowded to their utmost. Keith's gave three performances with Elsie Janis as the headliner. Raymond Hitchcock at the National presented "Hitchy Koo." The musical comedy, "Fancy Free," with Clifton Crawford, was at the Belasco. The Poli Musical Players produced "The Soul Kiss" at Poli's, and Harry Hastings' Big Show with Dan Coleman was at the Gayety. During the week, which was exceedingly prosperous, several of the theaters gave extra matinees.

The Poli Musical Comedy Players, who have achieved a lasting success at Poli's by the artistic excellence and brilliant presentation of their musical season, gives an all round strongly admirable production of George M. Cohan's comedy, "The Yankee Prince," which attracts a succession of crowded houses.

A big and bright bill at B. F. Keith's, current week, presented Hobart Bosworth and company in his own version of Jack London's "The Sea Wolf"; Stelle Mayhew, the cheeriest comedienne; Marjory Vadic and the Spanish violinist, Ota Gygi in classical dance and violin numbers; "Little Billy" Franklyn Ardell and company, Duffy and Ingalls' "Circus Day in Toyland"; Ford and Houghton and Athos and Reed, Drew and Campbell's 1917-18 edition of "The Liberty Girls," with the popular comedian, Jack Conroy, crowds the Gayety.

In a conference recently with the War Department commission on training camp activities, Percy Weadon, well known theatrical manager, accepted an appointment as manager of the Liberty Theater to be opened in Camp Gordon, Atlanta, Ga.

A serious panic was averted at the Strand Theater last Monday by the presence of mind of Bob Burchard, assistant operator, when a roll of motion picture film ignited. Burchard received burns which necessitated his removal to a hospital for treatment. Burchard, who was in the projecting room alone, closed the fire-proof door before the arrival of the fire apparatus. The audience was unaware of the affair until it was announced from the stage to explain the delay between reels.

"Love Forbidden," a translation of the French play, "L'Amour Défendu," will be presented at the National Theater Sunday night, Feb. 3, under the auspices of the Association for the Prevention of Tuberculosis of the District. The play, which has a happy ending, is based on a near tragedy caused in a young family by the ravages of tuberculosis. Robert Edeson will be supported by a selected company of players in presenting the play. JOHN T. WARDE.

INDIANAPOLIS HURLY BURLY

Local Order, Before Government Order, Causes Numerous Changes

INDIANAPOLIS (Special).—After many meetings and conferences of the theatrical and motion picture managers here with Dr. Jameson, county fuel administrator, they finally succeeded in having the order closing all theaters and picture houses which was issued afternoon Tuesday, Jan. 15, rescinded at 6 p.m. to Saturday evening, Jan. 19. And there was great joy in the hearts of the managers as well as the pleasure-loving public, who literally stamped every theater and picture house in town, after nearly five days of nowhere to go. Indianapolis was the only city if I am not greatly mistaken, that was affected by a local order closing the theaters, which in this case was issued owing to a serious shortage of fuel and came before the order issued by the national fuel administrator, making Tuesday for ten weeks a dark day in the theatrical week.

The closing order worked a great hardship among many of the small time theatrical people here at the time, and there was some talk of a benefit for them, but where could it be given, with all amusement places closed tight? To add to the idle theatrical colony the Eileen company arrived Jan. 17 with their hotel trunks only, all properties, scenery, etc., having been lost in the fire which destroyed the Victoria Theater, Dayton, Ohio, Jan. 15.

"Potash and Perlmutter in Society," the week's attraction at English's, Jan. 14, which closed after one performance, was on the point of leaving for Cincinnati on Friday when Manager Ad F. Miller, of English's, received the good word that Dr. Jameson had lifted the ban. He rushed to the station to head off the outbound company, and caught the company manager in the act of buying tickets. The scenery, loaded on trucks for the baggage cars, was called back and a performance was given Saturday night to a S. R. O. house, one much too small to hold the eager seekers for amusement. Week Jan. 21, dark; Ruth Chatterton in "Come Out of the Kitchen," Feb. 4-6; "Springtime," week Feb. 11.

At the Shubert, "Furs and Frills," booked for three performances Jan. 15-16, had to be cancelled on account of the closing order, and "Eileen," Jan. 17-19, was unable to give even the one performance Saturday night on account of the disaster in Dayton. This left the theater dark for the week, except the Red Cross benefit given by the local Dramatic Club on Monday night, Jan. 14. "Good Gracious, Annabelle," Jan. 23-26; "Love o' Mike," Jan. 31-Feb. 2 (return).

The Park, where "Mutt and Jeff Divorced" was playing, had a run when the house was reopened Saturday night. Long before seven o'clock the crowd gathered and in a half hour's time the entire house was sold out and hundreds turned away. "A Dangerous Girl," week Jan. 21, was followed by "The Marriage Question," week Jan. 27.

Keith's, after five performances early in the week, reopened for a last performance of the week's bill Saturday night to a capacity house, having sold out at 4 in the afternoon and many hundreds turned away. The current week's bill includes The Reckless Eve, Ray Samuels, Ed F. Reynard.

PEARL KIRKWOOD.

BOSTON NOT SATISFIED

Monday Night Playgoers Can Go Out Between Acts to Look Around

BOSTON (Special Correspondence).—After much discussion and a number of changes the theater managers succeeded last week in getting the Fuel Administrator to allow them to keep open house on Mondays instead of Tuesdays. Some were able to give an extra matinee on Monday and it is likely that in the future, while the Fuel Administrator has charge, the theaters will give two performances on Mondays. Keith is to give three performances on Mondays and Saturdays, and several managers have decided to give extra matinees on Thursdays and Fridays whenever they can. The theaters never held larger crowds than on the holiday and apparently the innovation of making Monday a gala theatrical day will be a success. Meanwhile the houses are shut tight on Tuesdays, and on Mondays patrons cannot go out between the acts to get any refreshment. That expression is hardly correct; they can go out but they cannot get the refreshment, as bar rooms are closed and drug stores cannot serve soda and soft drinks after an early hour.

At the theaters: Majestic, William Faver, Maxine Elliott, Irene Fenwick and Maclyn Arbuckle in "Lord and Lady Algy"; Colonial, Raymond Hitchcock in "Hitchy Koo"; Park Square, Fred Jackson's play, "The Naughty Wife"; Shubert, "The Copperhead"; Tremont, "The Boomerang"; Plymouth, William Collier in "Nothing But the Truth"; Holles, "The Thirteenth Chair"; Wilbur, "The Man Who Came Back."

"Inside the Lines" at the Copley has proved a war play that theatergoers like, and so the Henry Jewett Players will not keep on with their repertory for a time. The piece will run for several weeks. As showing the interest in the classic English comedies, it may be noted that when "The Rivals" was brought out recently at the Copley it filled the house for a week, at one matinee there being more people turned away than the number that crowded the playhouse. The result was, that in spite of the success of "Inside the Lines," the management was obliged to give up one afternoon to a special performance of "The Rivals."

D. CLAPP.

BALTIMORE

BALTIMORE (Special).—The most interesting event of the past week was the local debut of Jascha Heifetz, which occurred at the Lyric Jan. 21, in connection with the second concert of the New York Symphony Orchestra. Seldom has any artist been greeted with the wild enthusiasm which marked this young violinist's first appearance in this city. He was received with real acclaim by an audience which crowded the Lyric to its capacity. The most important point, however, is the fact that he was able to surpass expectations. The glowing reports which had preceded his appearance were amply justified in every respect.

It gives considerable satisfaction to state that the Messrs. Shubert's production of "Peter Ibbetson" struck a most responsive chord in the hearts of local playgoers. Rarely have we witnessed a more praiseworthy theatrical presentation than this one. It proved one of the most

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At the Adelphi William Gillette is in his sec-
ond week in the "Successful Calamity," while
at the Broad George Arliss is doing a very nice
business in "Hamilton." At the Garrick,
"Turn to the Right" is still the attraction,
and the "Passing Show of 1917" is in its
final week at the Chestnut Street Opera House.

Sarah Bernhardt is an all-powerful drawing
card at Keith's and for the week the vaudeville
theatres did the biggest business thus far this
season. J. SOLIS COHEN, JR.

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NORWALK

NORWALK, OHIO (Special).—Latest releases of the best pictures obtainable continue to draw satisfactory returns. "Pretty Papa," Jan. 21, pleased fair sized house. Private Peat, a Canadian soldier who served considerable time on the French front, lectured at the Gilger Jan. 30. Harold Claffin, a local boy who opened the season with the Nancy Boyer Stock company, is in Norwalk at present caused by the closing of the company at White Plains, N. Y., owing to the inability of the management to secure a baggage car each week. C. S. HARRINGTON.

ELGIN

ELGIN, ILL. (Special).—Last Sunday, Jan. 20, the Grand was well filled with satisfied patrons who saw "The Merry Rounders," a musical tableau, Julian Eltinge in his latest Paramount picture, "The Clever Mrs. Carfax," was at the Grand, 21-23. Moving pictures only at the Temple, Star, and Orpheum, to satisfactory returns. All theaters closed Tuesday in accordance with instructions from Washington. Last Monday (the first closing day), all factories being closed, the people flocked to the moving picture houses in great numbers. MRS. J. A. DUMSER.



SCRANTON

SCRANTON, PA. (Special).—Academy: Al. G. Field's Minstrels, who were booked for Jan. 21-22, skipt 21 and delighted two packed houses on the 22. The singing was never better and the entire performance elicited many favorable encomiums and the applause was generous. Jacob Shiekowitz in "Gee, My Wife," Jan. 24. "After Office Hours, Jan. 31, Feb. 1-2. Poll: Two excellent "All Girl" bills week Jan. 21 (except 22) to the usual capacity houses, with the 8 Kirksmith Sisters, Frances Williams and company, Victor's Musical Melange, Prellie's Circus, the Francetti Girls, Margaret Ford, Muriel Hudson and Marion Murray, Brit Wood and others. The pictures were "The Zeppelin's Last Raid" and Harold Lockwood in "The Avenging Trail." All the artists, house employees, stage hands and musicians were paid their full week's salaries, at the Academy and Poll's so as not to suffer because of the one day layoff.

Strand: Rex Beach in "The Auction Block," Jan. 22-24; William S. Hart in "The Silent Man," Jan. 25-26, to excellent business.

Majestic: The Charming Widows Burlesque company, week Jan. 21 (except 21), to excellent business. The Regent, Victoria, Bijou, Manhattan, Park, Orpheum, Leader and Family report excellent business.

C. B. DURMAN.

DES MOINES

DE MOINES, IA. (Special).—Berkel Theater (Elbert and Getchell, Mgr.): "Johnny Get Your Gun" proved to be one of the Berkels' best offerings of the season. Louis Benison was splendid as Johnny Wiggins and Lorraine Frost as Jordan furnished excellent support. Robert Humans, a former Princess player, was most interesting as a motion picture director. Sliding Billy Watson and company are the attraction for current half week, Jan. 21. "Have a Heart," Jan. 23-24; "Fair and Warmer," Jan. 25-26—a return engagement.

Empress (Elbert and Getchell): Barber and Jackson and The Three Toneyes were excellent top-line acts, week Jan. 13. Another act deserving special mention was Alfred White and company.

Orpheum (Wm. Gray, res. mgr.): Although the current bill is without a headliner on account of the illness of Blossom Seeley, the bill is most entertaining. Will Oakland and company substituted for the headliner. Bert Baker and company in "Prevarication," Du Kane, Edwards and Marwig, Josephson Iceland company, Basil and Allen, Lucile and Cockle and Vardon and Perry complete the bill.

Colliseum: John McCormack delighted an audience of 6,500 people Jan. 16. The Garden is featuring Norma Talmadge in her latest release, "Ghosts of Yesterday."

KAHN.

PUNXSUTAWNEY

PUNXSUTAWNEY, PA. (Special).—Gem Theater: James Weist has purchased this popular little motion picture theater from W. S. Dinsmore. Mr. Weist, formerly manager of the Jefferson theater, promises his patrons the best of feature films, and at popular prices. He also intends to increase the seating capacity of the Gem.

Jefferson: "Mary's Ankles" with Winifred St. Claire as Mary played to a large and well pleased house, Jan. 22. This house is showing feature films mostly, such as Mary Garden in "Thais," Jan. 24-25; Douglas Fairbanks in "Reaching for the Moon," Jan. 28-29.

ARTHUR G. ROSENTHAL.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Cinti. 28-Feb. 2.

ANGLIN, Margaret (N.Y.C. Dec. 25, 1917)—indef.

ARLISS, George (Klaw and Erlanger and G. Tyler): Phila. Jan. 21—indef.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Dec. 24, 1917—indef.

BIRD of Paradise (Oliver Morosco): San Francisco 27-Feb. 2. Sacramento 3-4, Marysville 5, Chico 6, Portland, Ore., 7-8.

BLIND Youth (Lou Tellegen): N.Y.C. Dec. 3, 1917—indef.

BOOMERANG, The (David Belasco): Boston, Dec. 25—indef.

BRAT, The (Oliver Morosco): Chgo. Dec. 16—indef.

BRAT, The (United Producing Company, Ltd.): Vancouver, B. C., Can., 30-Feb. 2, Victoria 3-5.

BROADWAY After Dark (Woodhall Amus. Co.): Anna, Ill., 30, Equality 31.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.

COPPERHEAD, The (John D. Williams): Boston 21-Feb. 2.

COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Phila. 5-9.

DANGEROUS Girl (Ed. W. Rowland): St. Louis 27-Feb. 2.

DAUGHTER of the Sun (Rowland and Howard): Montreal 28-Feb. 2, Trenton, Ont., Can. 4, Lindsay 5, Grinnell 9, Hamilton 7-9.

DE LUXE Annie (Arthur Hammerstein): N.Y.C. 28-Feb. 2.

DITTRICHSTEIN Leo (John D. Williams): N.Y.C. Nov. 20, 1917—indef.

EXPERIENCE (Elliott, Comstock and Gest): N.Y.C. Jan. 22-Feb. 9.

FAVERSHAM, William: Boston 28-Feb. 2.

FISKE, Mrs. (Klaw and Erlanger and G. Tyler): Chgo. Jan. 21—indef.

GARLAND, Anna (Chas. Frohman, Inc.): Wilmington, Del., 28, Scranton, Pa., 29, Ithaca, N.Y., 30, Erie, Pa., 31, Muncie, Ind., Feb. 1, Terre Haute 2.

SMARTER Set: Cleveland 27-Feb. 2.

STORY of the Rosary: Chgo. 27-Feb. 2.

SUCCESS (Lieber and Co.): N.Y.C. Jan. 23—indef.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.

TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—indef.

TERRY, Phyllis Neilson: Detroit 28-Feb. 2.

15TH Chair (William Harris): Minneapolis 27-Feb. 2.

15TH Chair (William Harris): Boston Dec. 25—indef.

TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

TAIL of the Lonesome Pine: Detroit 27-Feb. 2.

TURN to the Right (Winchell Smith and John Golden): Phila. Dec. 24-Feb. 2.

UPSTAIRS and Down (Oliver Morosco): Montreal 28-Feb. 2.

VERY Idea (Anderson and Weber): Chgo. Jan. 7—indef.

WANDERER, The (Hillott, Comstock and Gest): Chgo. Jan. 27—indef.

WARFIELD, David (David Belasco): Chgo. Jan. 23—indef.

WASHINGTON Square Players: N.Y.C. Oct. 31, 1917—indef.

WHAT'S Your Husband Doing? (Hobart Jordan, Inc.): Buffalo 28-Feb. 2.

WHICH One Shall I Marry (Rowland and Howard): Toronto 28-Feb. 2.

WHY Marry? (Selwyn and Co.): N.Y.C. Dec. 25, 1917—indef.

WILLOW Tree (Cohan and Harris): Toronto 28-Feb. 2.

WILSON, Al. H. (Sidney Ellis): Seneca Falls, N. Y., 29, Oswego 30, Fulton 31, Ogdensburg Feb. 1, Watertown 2, Toronto, Can., 4-9.

YESTERDAY Girl in a Big City: Phila. 27-Feb. 2.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.

PERMANENT STOCK

YAVONNE, N. J.: Strand.

BOSTON: Olympia.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway's.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand Opera House.

BUTLER, O.: Majestic.

CHESTER, O.: Family.

DENVER: Denver.

DES MOINES: Princess.

DETROIT: Adams.

EL PASO, Tex.: Crawford.

FITCHBURG, Mass.: Cummings.

FORT WORTH, Tex.: Majestic.

HAVERHILL, Mass.: Academy.

HOBOKEN: Strand.

HUTCHINSON, Kan.: Home.

JAMESTOWN, N. Y.: Samuel's Opera House.

KANSAS CITY, Mo.: Grand.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morosco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MINNEAPOLIS: Metropolitan.

MONTRÉAL: Empire.

NEWARK: Orpheum.

NEW HAVEN, Conn.: Hypo.

NEW YORK CITY: Lafayette.

NORTHAMPTON, Mass.: Academy of Music.

OAKLAND: Hippodrome.

OMAHA: Brandeis.

PATERSON, N. J.: Empire.

PHILADELPHIA: Knickerbocker.

PORTLAND, Ore.: Baker.

PROVIDENCE: Opera House.

READING, Pa.: Orpheum.

ST. JOSEPH, Mo.: Tootie.

ST. PAUL: Shubert.

SALEM, Mass.: Empire.

MINSTRELS

DUMONT'S: Phila. Sept. 1—indef.

FIELD, Al. G.: Amsterdam.

N. Y., 30, Troy 31, Albany

Feb. 1-2, Newburgh 4, Elizabeth, N. J., 5, Easton, Pa., 6, Wilmington, 7-9.

MISCELLANEOUS

THURSTON the Magician (R. Fisher): Birmingham, Ala., 28-Feb. 2, Nashville, Tenn., 4-9.

REPORTS FROM MIRROR CORRESPONDENTS

SAN FRANCISCO

SAN FRANCISCO (Special).—The United States profited by tax on theatrical amusements in San Francisco in the month of December in the sum of \$97,920.45. Returns from theaters, moving picture houses and other places of amusement where admission is charged, show that in this district \$979,204.50 was taken, 10 per cent of which amounts to the sum first above stated.

St. Francis Little Theater Club, directed by Arthur Maitland, is presenting, week Jan. 14, "For the Honor of America," "Enter the Hero," "A Game of Chess" and the latter to be repeated by request.

Janet Malbon, coloratura soprano, formerly prima donna of the Hinshaw Opera Company, Chicago, sang for the benefit of the Guatemala earthquake victims.

Cora Corelli made her debut here as Santussa in "Cavalleria Rusticana" at the Washington Square Theater, where opera is being sung, week Jan. 14.

The Columbia is on the third week, Jan. 14, of "Turn to the Right." This play has drawn capacity business during its engagement.

The Alcazar is presenting Evelyn Vaughan for a second week in "Cheating Cheaters," to good business. Commencing Sunday matinee, Jan. 20, "Just a Woman."

The Cort is in the last week, 14, of "Fair and Warmer," having played to good business.

"The Bird of Paradise," 20.

The Savoy seems to have "got off to a good start" with Will King and his musical comedy company. He is a hit in "A Night at the Cliff House."

The Wigwam is featuring monkey actors and the picture is "Peggy Leads the Way."

The Orpheum has had star bills for many weeks. The bill includes Joseph E. Howard and his company, Connell and Craven, Sylvester and Vance, Vivian Holt, Lillian Bosdale, Kanawha Boys, Bert Swor, Anna Chandler and Avon Comedy Four, week Jan. 14.

The Strand has the picture starring Olive Thomas in "Betty Takes a Hand"; The Alhambra, "Face Value"; Hippodrome, vaudeville and a picture starring Ethel Clayton in "Stolen Hours"; Casino, vaudeville and the picture by Charlie Chaplin, "The Champion"; Rialto, "The Darling of the Yukon"; Jewel, Charlie Chaplin in "Work"; Imperial, W. S. Hart and Melbourne MacDowell in "Wolves of the Rail"; The California, Pauline Frederick in "Mrs. Dane's Defense"; The Rivoli stars Eva Tanguay in "The Wild Girl," and Panages goes on as ever with vaudeville and picture.

A. T. BARNETT.

VICKSBURG

VICKSBURG, Miss. (Special).—Walnut Street Theater (H. Mayer, manager).—Owing to the poor transportation facilities, a great many of the attractions booked for this popular playhouse have been cancelled. The closing of the amusement houses each Tuesday on account of the fuel shortage will also entail heavy loss on both the moving picture houses and the legitimate theaters. Normally this far South, a coal famine would be a thing unheard of, but this has been the most severe winter that this part of the country has experienced; even among the oldest of the inhabitants it is not that nothing has ever been experienced like this in their recollection. There has only been two attractions at this theater this year. "Oh, Boy" was the New Year's offering, which played to very satisfactory business and was highly praised by everyone, and "Mary's Ankles," which played here Jan. 12. Although a bitter cold day, a good crowd came out for two performances and the house was kept in an uproar from the raising of the curtain to the end.

The Saenger Amusement Company (L. J. Pico, manager).—The two popular picture houses owned by the above company, which has a string of theaters in all the big cities in the South, under the management of Lawrence Pico, made a great showing for the year 1917, and the Saenger Amusement Company compensated all of its employees who were responsible for its success with a grand banquet at the National Park Hotel on New Year's Eve. J. J. Hayes, mayor of the city, presided as toastmaster upon this occasion, only the press and a few intimate friends of the manager were present, it being strictly a spread for those connected with the houses of the Saenger Amusement Company. Along with the banquet, Mr. Pico read a telegram from the head office, instructing him that a raise in the salary of all employees would start from the New Year. Mr. Pico announced the engagement of Winchell and McCormack, singers and dancers, week Jan. 21.

Louis Wolfe, formerly connected with the Alamo Theater, is now at the Arcadia Theater, Lake Charles; Mrs. Shall Verger is also there, and the two former Vicksburgers will make the team hard to beat in a musical way.

OTTO WEIMAR.

IOWA NOTES

IOWA FALLS (Special).—"The Katzenjammer Kids" dated at the Metropolitan Jan. 12, failed to fill, owing to demoralized railroad schedules and jumped from Waterloo to Omaha. "Fair and Warmer" is underlined at this house.

H. H. Whittier is now in advance of Geo. H. Babb's Key and Abel company, replacing A. W. Pawla who was called East by the serious illness of Mrs. Pawla.

Fred A. Morgan, well known in circus and repertoire circles, will join the Sells-Floto forces the coming season.

Manager E. O. Ellsworth, of the Metropolitan, now wears the new title of captain, having been chosen captain of the newly-organized home guards.

R. M. Harvey, for many years with the Hagenbeck-Wallace show as general agent, will continue his present attraction. Lowrey's Minstrels, under canvas this season, having abandoned putting out a circus because of present unfavorable conditions.

Roger Murrell, Orville Bunnell and Vic Crane, well known in mid-west theatrical circles, are in the service, having each received Lieutenant commissions.

W. B. Patton and company were marooned by a blizzard twenty miles from Peoria and lost one date. The Thespians were housed in a farm house and later in a country church.

FRANK E. FOSTER.

CLEVELAND

CLEVELAND, OHIO (Special).—All theaters were crowded to capacity Monday, Jan. 21, and at nearly all show houses long waiting lines were common, due to Dr. Garfield's orders, and many working people had nothing else to do, as their firms were unable to obtain coal.

"Oh, Lady, Lady," at the Colonial, with its good music, singing and dancing, pleased its audience. Cleopatra, starring Theda Bara, is being offered at the Opera House as a special attraction.

"The Sea Wolf," at the Hippodrome, featuring Hobart Bosworth, was very well acted. Second honors went to "Over There," a clever and timely little satire by Samuel Shipman and Clara Lipman. Edward Morton has many new songs which he sings well. Sansone and Delia are novelty jugglers, and good ones.

"The Barrier," one-act play built upon the novel by Rex Beach, has the headline honors at the Gordon Square. The Annual Liberty Revue, which has come to be a regular feature at the Liberty, holds the boards this week, and is a pleasing entertainment. It's essentially a show girl, for there are sixty in the chorus, and more than thirty principals. It is all song and dance and fun.

Despite the fact that "The Trail of the Lonesome Pine," Eugene Walker's dramatization of the John Fox, Jr., novel, is no new thing to theatergoers here, and that it is not a particularly joyous entertainment for one's "off day," the theater was packed with an apparently appreciative audience.

Motion pictures: Stillman, Mary Pickford in "Stella Maris"; Mail, Wm. S. Hart in "Wolves of the Ball"; Metropolitan, Mary Garden in "Thais"; Klickerbocker, Geraldine Farrar in "The Devil Stoo"; Standard, Lois Weber in "Price of a Good Time"; Strand, Ethel Clayton in "Stolen Hours."

The beautiful clubhouse and tennis courts, formally the Lakewood Tennis Club, have been purchased by the Elks. The clubhouse is located on Detroit Avenue, Lakewood, Cleveland, Ohio.

HOWARD E. MOTT.

JERSEY CITY

JERSEY CITY (Special).—Although Jan. 22 was an enforced holiday the temporarily idle public made light of the situation by going to the theaters. Box offices were besieged and special details of police had to be sent out to handle the crowds of amusement seekers. Those who failed of admission bought tickets for other performances. All the houses broke the record.

The Star and Garter Company, with Don Clark, jammed the Majestic, 22-27, and the company is as near musical comedy as possible. In the organization, Bert Rose, James Coughlin, Will Boris, Jess Weiss, Al Lawrence, Florence Darley, Frankie La Broe, May De Lise, Maggie Martin and a hard working chorus. A big novelty is introduced. It is a flight through the clouds, showing the destruction of a whole city in miniature. Sam Howe and company, 28.

Feb. 2, "Some Show," 4-9.

Great business prevails at Keith's, and the bill, Jan. 22-24, consisted of a melodramatic farce, "The Woman of a Thousand Secrets," by Eleanor Haber and company, who did well; Margot Kelly and company had an odd offering in "The Fangs of the Butterfly," a pantomime. Bob Hall, an extemporaneous chap, went big; Kaufmann and Lillian were clever in songs and dances. Alveretta: Rego and Stoppit offered something new in acrobatic work. The photoplay was, "Hell's Crater," with Grace Cunard at the head of a fine company. Appearing at 24-26: Charles Richman and company in a dramatic sketch; Grant Gardner, satirically; De Witt, Young and sister, Minnie Allen, The Three Romans. Tena Koop in "Shame," was the photo play.

WALTER C. SMITH.

SEATTLE

SEATTLE, WASH. (Special).—The Seattle Philharmonic Orchestra, and the Orpheum Male Chorus of Tacoma, John M. Spargur, conductor, in joint concert, Metropolitan Theater, Jan. 16. A very attractive group of choral works were rendered, and the numbers of the orchestra were nicely chosen to balance the program. The appreciation of the audience was attested by the great number present.

Pantages, 13-19: "The Dancing Diving Nymphs and Vandeville, Palace Hipp: The DeKock Troupe and Vandeville, Orpheum: "A Clean Shave" and Vandeville. Motion pictures at the Liberty, Coliseum, Clemmer, Mission, Strand, Rex and other houses. Attendance good. Mitzl Hahn in "Pom-Pom," Jan. 27-Feb. 2; "Canary Cottage," 3-8.

Word is received by Carl Reiter, manager of the Moore Theater, from Martin Beck, managing director of the Orpheum Vandeville Circuit, with headquarters in New York, that arrangements have been completed whereby the big Orpheum Circuit programs will be booked each week in Spokane and Tacoma. Beginning Feb. 2, the Orpheum Circuit programs will play for three days each week in the Auditorium in Spokane, and beginning Feb. 8 these same feature acts will play three days each week in the Tacoma Theater.

OMAHA

OMAHA, NEB. (Special).—The musical novelty offered by "The Five Merry Maids" at the Empress Theater for the first half of week, Jan. 20, was one of the best things seen here for some time. Bob Zeno and Eva Mandel present this season a new skit which they call "At the Beehive," written by Herbert Moore. Ray and Emma Dean present a skit billed as "Leave Me Alone, Turn You." Folly and Manno complete the bill with a unique acrobatic novelty.

Photoplays: Constance Talmadge in "The Honeymoon," William S. Hart in "Hoofs and Horns."

"Man of Music Mountain," from the pen of Frank H. Spearman, a thrilling western melodrama, served to introduce Wallace Reid to Strand patrons Sunday and Monday, week 20. Others prominent in the cast are Anna Little, Theodore Roberts and James Ormrod. Tuesday to Saturday, Douglas Fairbanks in "Reaching for the Moon," Sunshine Comedy, "Son of a Gun," week following. Charles Ray in "His Mother's Boy," and the big Griffith spectacles, "Intolerance."

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At liberty. Characters, Grandes Dames, Apsara.

ALLEGTON-BETHLEHEM

ALLENTOWN-BETHLEHEM, Pa. (Special).—Lyric: "Experience" played to a week's good business, Jan. 14. The cast included several of the originals, William Ingraham, Marie Horne and Francis Coulter having played their roles for several seasons. Good shows were the rule.

Theda Bara in "Cleopatra" was screened for two nights. John Dowd and Margaret Illingworth filled the bill.

Olympic: "The Girl from the Hills," last three days; "The Boys in Blue" and five other acts; Dorothy Phillips in "Broadway Love."

Spokane, Wash. (Special).—Auditorium: "The 18th Chair," played to good business, 18-19.

Pantages: "The Bachelor Dinner" headlined bill week of 18. Others: Prescott, with his assistant, Miss Hope Dean, offered their exhibition of "Monte-lepathy" Charles and Adelaide Wilkins, Minetti and Sidell, The Rushes.

Hippodrome: The Royal Italian solo headed bill first half week 18. Others: Charles T. Del Vecchio and company, in a comedy sketch, "Fired from Sale"; The Three Alex, Downs and Gomes, Billy Religard, presented an original pantomime, "Humor in Charpe and Photo"; Jess and Dell, Second half: Maggie LeClair and company, Cliff Dean in a comedy playlet, "The Unfair Set"; Burns Sisters and Lou, as "The Songbirds"; George and May LeFever, Fred and Mae Waddell, The Carson Brothers, Ben H. Rice.

FORD L. SHOTWELL.